

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 682.
[New Issue.]

SATURDAY, MAY 30, 1885.

PRICE 3d.
[Registered as a Newspaper.]

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It is with some reluctance that I approach this subject. One has a strong feeling that it would be unjust as well as ungracious to refuse a considerable meed of praise to scholars and divines who have at least acquitted themselves meritoriously in grappling with the difficulties of an unusually arduous enterprise. If it be not exactly true to say that an ideal has been achieved, neither is it false to assert a degree of approximation thereto, such as can be fairly estimated by few save those who have had long experience in similar endeavours. Clearly a great work has been accomplished: great, not only in point of bulk and cost of production, but also in respect of the unique public interest which has followed the undertaking from first to last in the long history of its execution; great also in respect of the fact that to an appreciable, if not a sufficient extent, it constitutes an abstract and summary of the progress of Hebrew scholarship since the days of 1611. Still, as I have said, there is the feeling that the ideal is not yet attained; and for reasons more special than the universally applicable reason that no ideal is in the nature of things attainable. From the outset one could not but question the wisdom of entrusting the work to a large committee, in which all denominations were more fully represented than mere scholarship. To be plain, it was not manifold theology that was wanted, nor was it a demonstration of the beautiful co-operation possible among the thousand and one sections of "our common Christianity" that the world asked for just then; but simply a corrected Bible in which gross perversion of meaning and gross lack of meaning should no longer distract the scholarly reader, and bewilder with superfluous enigmas the mass of uninstructed piety. It is natural to suspect that if scholarship had been the sole criterion of selection, many corrections now relegated to the margin would have been honoured with a place in the text.

I think, too, that the rules imposed on the revisers were the fruit of an unreasonable timidity. One remembers the aphorism about sewing a piece of new cloth upon an old garment; and the question occurs whether the literary instinct is so dead among us that it is impossible to produce good prose translations of Hebrew authors in this nineteenth century. We do not turn to the Elizabethan age for good translations of Homer, or Virgil, or Thucydides, or Tacitus.

To the lay mind the thing to be done was

simple enough. Those who knew all about it were charged with the easy task of evicting ancient blunders, and establishing the correct renderings in their places. But the Authorised Version is not like a mosaic, the pattern of which has been marred by the ignorant insertion of a few incongruous *tesserae*, which have only to be plucked out by the proper hands, and replaced by pieces in harmony with the original design. If, as the revisers put it, the Authorised Version has for more than two centuries and a half held the position of an English classic, does not any tampering with the language of it fall under the same condemnation as attempts to modernise the text of Shakspeare or Milton, or any other classic of their periods?

The revisers tell us that they have altered the existing text in respect of "obscure and archaic expressions," and also, where it was necessary, for the sake of uniformity to render such parallel passages as were identical in Hebrew by the same English words, so that the English reader might know at once, by comparison, that a difference in the translation corresponded to a difference in the original. But even when "the expression of such alterations has been limited, as far as possible, to the language of the Authorised Version, and earlier English versions," the result seems open to the kind of objection so strongly urged against mock antique additions to ancient cathedral churches. The thing before us is in fact no longer the old fabric that has withstood the stress of centuries. It is a patched and piebald structure, a Bible masking in motley. But perhaps in an age when laboured mimicry of the past is the vogue, motley is the only wear. These remarks may be thought unduly severe, considering the extreme care with which the substitutions have been made in the text of the Authorised Version; but what man of letters would feel justified in altering the text of an English classic? Who would venture beyond the process of hedging it in with marginal notes and glosses? The revisers must have felt this, as is evident from their freer use of the margin, and their freer innovations in the text, as compared with predecessors of the New Testament company. But to my mind they have innovated either too much or too little: too much, if the Authorised Version be indeed an English classic; too little, if their object was to present the public with a faithful reproduction of the meaning of the Hebrew original. Apart from these considerations, it may be freely admitted that an inspection of passages will make it evident that many stumbling-blocks have been cleared from the path of the ordinary reader; that light has been thrown upon many obscurities; and that the changes introduced have been carefully worded so as not to shock the nerves of sensitive readers by too great violence done upon familiar texts. Many of the alterations, while improving the sense or connexion, and bringing a passage into closer conformity with the original, are such as would escape the notice of all but professed students, or of that less regarded, but perhaps more numerous class of religious readers, to which almost every line of certain portions is as familiar as a thrice told tale. It would be easy to illustrate these statements by examples; but

this we reserve for a future occasion. It is not now proposed to enter into any detailed criticism of the revision; but attention may be called to such general features of the work as meet the eye upon a first glance. A great improvement in external form is gained by the simple device of arranging the text, after the Masoretic model, in paragraphs, whose extent is determined by the sense. The old uncritical chapter-and-verse arrangement is literally put on one side, as in the Revised Version of the New Testament; and the English reader may now open his Bible with the certainty of finding as much help from arrangement and punctuation as he would find in a novel or a newspaper. Better still, the poetical books, and the isolated poems and fragments of poems scattered throughout the Old Testament, are arranged according to that parallelism which is a chief characteristic of Hebrew poetry, and which so often serves as an unerring guide to the understanding of the text.

An internal improvement of great value hinges upon what may almost be called the modern discovery of the true significance of the Hebrew tenses. It used to be supposed that Hebrew had only two tenses—the preterite and the future (both misnomers depending upon misconceptions)—and that it was destitute of anything worthy of the name of syntax. The labours of Ewald and subsequent scholars dissipated this extraordinary illusion, and the delicacy and complexity of Biblical syntactic construction have become the despair of translators. In this direction, however, the revisers exhibit a studied moderation. They have abstained from seizing every opportunity of evincing their own perception of minute shades of meaning, to the expression of which the forms of the English verb are so little adapted; and in this respect, at least, their work is safe from the charge of being a monument of the pedantry of pedants. I regret the retention of the abnormal form "Jehovah," familiar as it has become to English eyes and ears. Can the magic of custom consecrate a demonstrably modern mistake? It is not as if the English public had no inkling of the truth. The multitudinous translations of foreign theological works must have exercised some influence in the direction of informing at least the educated classes upon this point. The use of J to represent the Hebrew *yod* should certainly have been abolished in the spelling of the Tetragrammaton, and other proper names. If the capital Y be thought unsightly, might not the transcription be *Iahweh*? In the case of proper names that have been freely adopted by our own people, the forms with J might pass muster as Anglicisms. The revisers have, indeed, allowed themselves a certain amount of liberty in dealing with proper names, but only to the extent of endeavouring to make the Authorised Version more self-consistent, while disclaiming all attempts at rigid uniformity. We must be thankful for small mercies. The ordinary reader will be rather more certain about the right sound of Mahalaleel, when he finds that it stands for Mahalalel, though Mahalal-el would have been more helpful still. The reader who is conscious of Hebrew will be spared such double plurals as Cherubims and Seraphims, Lubims and Anakims. But was it the

analogy of Authorised Version Asshur that necessitated the marginal *Ishah* instead of *Ishahah*, thus obscuring the play on *Ish* (marg. Gen. iii. 23; cf. *hash-Shahar*, Ps. xxii. 1, title)? The corrected "Nazirite" may assist some readers to the perception that "Nazarite" has nothing to do with Nazareth. But if Methusael must be read Methushael, why not Methushelah instead of Methuselah? And have not Chanoth, Lemech, Sheth, been long enough familiar in the old margin to warrant their reception into the text, especially as Kenan is substituted for Cainan in the same list?

It remains to notice one or two important changes to which the revisers themselves invite attention. The somewhat cumbersome and seriously misleading "Tabernacle of the Congregation" has everywhere given place to the more concise, but not wholly satisfactory, "Tent of Meeting." Perhaps this is better than Prof. Robertson Smith's "Tent of Tryst," which inevitably suggests a rendezvous; but the revisers' phrase is itself liable to ludicrous associations—it smacks of the "meeting-house," the "camp-meeting," "going to meeting," and so on. The original terms, of course, suggest the sacred tent in which Iahweh meets his earthly spokesman; and a marginal note to this effect might have been added along with the references to Exodus xxv. 22, xxix. 42, xxx. 36. The necessity of the change from "meat offering" to "meal offering" seems questionable, considering that the most illiterate would hardly suppose that the familiar "Grace before meat" implied that saying grace was superfluous for vegetarians; or that "meat and drink," "sitting at meat," and similar expressions implied a wholly carnivorous fare. The term is used too often in the sense of food in both Testaments to leave its meaning doubtful to the dullest of Bible readers. And what about the popular proverbs in which "meat" denotes not "flesh," but food? At the same time, there is both a material fitness and a phonetic coincidence in the substitution, which reminds one of similar things in Chronicles and the Targum.

The addition of a single letter in the word "peoples" for "people" where the Hebrew text has a plural term is in its way as vital to the sense as the addition of the iota in *ῥητορίων* as compared with *ῥητορίον*. The gain is undoubted, as may be seen by reference to the passages quoted by the revisers (Ps. lxxvii. 3; Is. lv. 4). The term *gōyīm*, "nations," is rendered in the Authorised Version some one hundred and forty times by "heathen," and about thirty times by "Gentiles." In many instances the revisers substitute "nations," not always with advantage. Who, for instance, would suppose that in Gen. x. 5 the word "Gentiles" had a moral, or any other than an ethnic connotation? On the other hand, Lev. xxv. 44, "heathen" seems more appropriate than "nations," as suggesting the essential difference which morally sanctioned their servitude. A marginal "nations" (as in Ps. lxxix. 1) would have safeguarded the interests of exact knowledge. In Obad. i. 2 the change was necessary; in Jer. x. 2 it seems infelicitous. In 2 Cron. xxxiii. 2 the term is allowed to stand, in v. 9 it is rejected, although the reference is in both cases to the dispossessed Canaanites. As

regards *Shē'ol* or Hades, the unseen world of the departed, there are no doubt grave objections to the ordinary treatment of the term in the Authorised Version, where it is variously translated as a common noun. Of the Authorised Version equivalents "hell" was the best, so long as it retained its original meaning of "Hela's gloomy realm," the shadowy home of disembodied spirits. But as hell has come to mean, in common speech, "the house of woe and pain," the revisers have very properly replaced it by the original term Sheol in the poetical books. In Isa. xiv. 9 the archaism of the Authorised Version no doubt contributes to the sublimity of the effect. Still, "Sheol beneath is moved for thee. . . . He stirreth up the shades for thee" is perhaps nearly as effective. Such changes will help to free the national mind from the delusive impression that ancient Hebrew thought and religion were simply modern English thought and religion miraculously anticipated in the distant past. A new translation would of course do more in this direction by giving the proper names Elohim, El, Eloah, El Shaddai, Iah, Iahweh in the text.

Job xxvi. 6, "Abaddon," as parallel to "Sheol," has rightly dislodged "destruction"; although the illiterate reader will probably think of the fiend so-named in the *Pilgrim's Progress*—a rather absurd consequence, when "hell" has been banished from the previous line in order to avoid a similar misunderstanding. In Job xxviii. 22, and elsewhere, the revisers rightly signalise the prosopopoeia by the use of capitals: "Destruction and Death" is probably better than "Abaddon and Death," although both the Hebrew terms are personifications. It is well that Asherah and its plurals have taken the place of the senseless "groves," which have so long misled English readers, not to speak of commentators—e.g., Dr. Bissell in Lange's *Apocrypha* (1880) on Judith iii. 8.

The thoroughgoing substitution of "its" for "his" in connexion with neuter nouns seems rather inconsistent with the general conservatism of the revisers. In cases where the change appeared necessary for the avoidance of obscurity, "its" might have been placed in the margin, or even adopted in the text. But if the curious expression "bolloed" was retained (Exodus ix. 31) partly on the ground that it is known in provincial dialects, it might have been considered that "he" and "his" are pretty generally used by the people in connexion with "purely inanimate objects"; while as a feature of the ancient language "his" = "its" is certainly picturesque. Where male animals are in question (Exodus xii. 9, xiii. 13) the alteration seems needless, if it does not "impoverish the language." C. J. BALL.

Sappho. Memoir, Text, Selected Renderings, and a Literal Translation. By Henry Thornton Wharton. (Stott.)

In this very attractive volume Mr. Wharton has for the first time brought within the reach of English readers a complete collection and translation of what remains of the incomparable poetry of Sappho. The work includes every line and word of the fragments which in the course of twenty-five centuries have

been barely saved by an ancient criticism or quotation, or have escaped by some other accident the destruction which Byzantine zeal prepared for the poetry of paganism. It is prefaced by a carefully-written introduction containing almost all that can be known or reasonably conjectured as to the life of "Fair Sappho" and her friends in the "exquisite gardens" of Mitylene. The frontispiece contains a medallion engraved from Mr. Alma Tadema's well-known picture, and the beautiful face may be accepted as a true representation of the poetess if the ancient descriptions are correct. We are told that she was "small and dark," with bright eyes and long flowing hair, and with a sweet and mild expression in her countenance. Her statues and portraits have long been lost; but there are coins still extant which bear a conventional representation of her figure, and a vase was dug up at Agrigentum, in 1822, which bears what professes to be a picture of Sappho. This vase, however, is believed to be in the museum at Vienna, and we are not afforded the opportunity of comparing the ideal portraiture of the medallion with the work of the ancient artist. There is a medal, which was also found in 1822, which bears the head of "Sappho of Eresus," which was probably struck in honour of the poetess, in imitation of the similar coins at Mitylene. Some, however, have thought that it belonged to "the second Sappho," on whom have been fathered a great number of old calumnies intended originally for the "Ninth Lyric and Tenth Muse," of whose memory certain dramatists were jealous. Mr. Wharton is probably right in rejecting the notion of a double Sappho. It may be doubted, however, whether he is not too sceptical in dealing with the legend of Sappho's love for Phaon and her death by suicide at the Lover's Leap. There seems to be no reason for disbelieving the statement of Palaephatus that she composed many songs about her love for the handsome ferryman. We have for the suicide the authority of Menander, who wrote about the beginning of the fourth century before Christ. It is true that many authors have described the suicides at the Leucadian Rock without specially naming Sappho; but, on the other hand, we know that a great number of people killed themselves there, in the fashion so inimitably described in the *Spectator*, and Sappho may have started the fashion.

The time at which the great poetess lived can be determined with tolerable accuracy. According to Suidas, she appears to have been at the height of her fame about the year 612 B.C., and this agrees with the tradition that one of her poems was written in answer to a message which Alcaeus had addressed to the "pansy-weaving, pure, sweet-faced Sappho." We learn also from Herodotus that her brother was bitterly ridiculed by her for spending his money in procuring the freedom of Rhodopis; and this, if we can trust the historian's chronology, would show that she was still writing in 572 B.C.

The world has freely granted a literary supremacy to Sappho, which has been rested on different grounds, according as her critics have turned their attention to the tenderness and rapture of her feelings or to the unerring beauty of her style. These opposite views are expressed in two of Plutarch's essays.

The gossips of Helicon compare Sappho to the fire-breathing giant, and talk of her as of one possessed, like the prophetess raving at Delphi; but the wise Serapion, discoursing to his guests at Athens, contrasts her sweetness and dignity with the rambling passion of the oracle. Longinus seems to have taken the right view when he selected her "Ode to the Beloved" as an example of the sublime in poetry. "This is not one passion," he said, "but an assemblage of all the passions," and he notes with what power she seizes on their contradictory effects and brings them all into harmony. The ode cannot be turned into English without the loss of its original charm. Mr. Swinburne has said of the celebrated imitation by Catullus, that "a more beautiful translation there never was and will never be; but compared with the Greek it is colourless and bloodless, puffed out by additions and enfeebled by alterations." Mr. Gladstone has translated the translation, and his version at least holds its own among the "diluted and dilated" imitations of the present collection.

"Him rival to the Gods I place,
Him loftier yet, if loftier be,
Who, Lesbia, sits before thy face,
Who listens and who looks on thee:

"Thee smiling soft. Yet this delight
Doth all my sense consign to death;
For when thou dawnest on my sight,
Ah wretched! flits my labouring breath.

"My tongue is palsied. Subtly hid
Fire creeps me through from limb to limb:
My loud ears tingle all unbid:
Twin clouds of night mine eyes bedim!"

The hymn to the "beautiful-throned immortal Aphrodite" appears in several versions, of which the translation by Mr. J. A. Symonds and Mr. Swinburne's paraphrase are the most striking in their different ways. The same remark applies to their renderings of the lines to Sappho's enemy, who must lie in the grave forgotten "for want of the roses of Pieria." The fragments in which the bride is compared to the quince-apple on the bough, and some lost love is likened to the wild-flower trodden down in the woods, were combined by Rossetti into a fine double stanza, which may have found a place in one original wedding-song:

"Like the sweet apple which reddens upon the
topmost bough,
A-top on the topmost twig—which the pluckers
forgot somehow,
Forgot it not, nay, but got it not, for none could
get it till now.

"Like the wild hyacinth flower which on the hills
is found,
Which the passing feet of the shepherds for ever
tear and wound,
Until the purple blossom is trodden into the
ground."

We owe to Lord Byron the best imitation of the graceful lines to Hesperus, "the bringer of all good things," and to Moore a pathetic rendering of the song in which a girl complains that "now her spinning is all done." The fragment describing the Nymphs' Garden is translated as if the lines referred to "cool water gurgling through apple-boughs"; but Mr. Wharton's later suggestion that the words refer to the breeze whispering in the orchard, will be preferred by most of his readers. Ovid seems to have interwoven into "Sappho's Epistle to Phaon" one or two passages from this piece, as well as from those in which Sappho imitated the song of Itys, and praised

the nightingale as the herald and harbinger of the Spring.

The songs of Sappho were full of the radiance of the spring, of golden flowers and the melody of singing-birds and the lustre of the halcyons on the summer sea. Her bright-eyed dancers are crowned with green wreaths of parsley or garlands of larkspur. She delights in the blossoming orchard and the trailing tendrils of the vine. "She loved the rose, and always crowned it with her praise, and she compared it to the beautiful arms of the Graces." This remark of Philostratus has caused some commentators to include among her works the "argument" in praise of the rose which is found in an ancient novel. A translation in the form of a song has been contributed by Mr. J. A. Symonds; but Mr. Wharton is no doubt right in rejecting the original from his collection. A reference to the novel itself will place the matter beyond doubt, for the author only professes to give the general meaning of Leucippe's song, stripped of all its musical forms and turns. "If the gods gave a queen to the flowers, the Rose would be their queen"; and he quotes a few scattered phrases in addition, without adhering to the form of the poem. The rose is "the blush on the glade," the "very eyes" of the flowers, a "lightning-gleam of beauty," the last phrase being very characteristic of the style of the novelist himself.

It must be remembered that Sappho wrote for music, and that the greater part of her poems were sung as wedding-marches or as hymns to Aphrodite and Artemis. There is a passage in the life of Apollonius which throws some light on the character of this music, and its connexion with the "Pamphylian mode," which was introduced into Aeolian art by the united efforts of Sappho and her friend Demophyla. Mr. Wharton appears to identify this with the "mixed Lydian mode," or the scale of G minor, which by the early Church is called "the angelic mode," or the seventh of the Gregorian modes. The whole passage is worthy of the close attention of all who care for the difficult subject of the ancient metres and music and musical instruments of the Greeks. The favourite metre of "the poetess" cannot be better illustrated than by the passage which has been selected from Mr. Swinburne's *Sapphics*:

"Songs that move the heart of the shaken heaven,
Songs that break the heart of the earth with pity,
Hearing, to hear them."

Himerius, who lived about a thousand years after Sappho, has left a criticism on her wedding-songs, which is interesting as being the last certain reference to her works by one who had actually read them. It was in his time that the writings of the Greek lyric poets were burned in order to replace them, for the benefit of law and order, by the poems of Gregory Nazianzen. Sappho dances in before the maidens, with the Graces and Venus in her car and a crowd of smiling Cupids;

"she touches their curls and wings with gold, and marches them in procession before the chariot, as they wave the torch on high; she binds her hair with hyacinth-flowers and lets her tresses wave in the wind, all but the locks that fringe her brow."

The world can judge of the nature of these songs from the imitations by Horace and Catullus. The burlesque and satirical songs, which would be more interesting to the modern world, appear to be lost irrevocably, except for a fragment here and there, a jest on Andromeda's clumsy friend, or a laugh at the rustic wedding and the loutish porter at the gate, whose boots would "take ten cobblers to make out of five bulls' hides." It is a pity that the scholiasts did not preserve more touches of this kind, for which we might have spared some of the stock images of the rosy-ankled Muses, and Apollo with his swans, Aphrodite with her golden locks, and Cupid in a flame-coloured cloak.

CHARLES ELTON.

The Art of War in the Middle Ages, A.D. 378-1515. By C. W. C. Oman. With Maps and Plans. Lothian Prize Essay, 1885. (Fisher Unwin.)

IN Arnold's fourth lecture on Modern History, he discusses the question whether any one who is not himself a soldier can write on the art of war. The question may even be generalised. Can any one write on matters out of his own profession? It has been answered on the other side that you do not need to be a carpenter to say whether a table is a good table or no. Arnold's solution is that the unprofessional writer fails in knowledge of details, and a common sergeant knows more of the matter than he does; but that in proportion as we recede from these details to more general points, to the higher tactics and to strategy, to the general conduct of a battle or a campaign, the unprofessional student may be a competent judge on military matters, and a better one than the serjeant. Certainly the serjeant who wrote the history of Caesar's campaign in Spain did not succeed in giving a clear account of the war. But it is to be noticed that officers of the highest skill have given the layman the benefit of their professional knowledge, and we are not deluded in supposing that we understand the principles laid down by Napoleon or by Napier or by Jomini.

Mr. Oman's essay is limited to the period of the Middle Ages, and he discusses mainly the feudal art of war, "the rise, supremacy, and decline of heavy cavalry as the chief power in war." In the great period of Greece and Rome the infantry decided the fate of battles, and the phalanx or the wedge formation of the legion broke the onset of the barbarians. But when the Roman empire was thrown on the defensive, cavalry in larger numbers was required to intercept the German raids. The barbarians, too, were now much better armed. Things became worse when the Goths, during their sojourn in the steppes of South Russia, became a nation of horsemen. The charge of the Gothic knights on the flank of the Roman legions at the battle of Adrianople (A.D. 378) forced the left wing in on the centre, the troops were driven into a helpless mass, and a massacre followed like that of Cannae. Theodosius could only restore the army by enlisting the war-bands of Teutonic chiefs wholesale. The same was done in the West, and the barbarian chiefs soon became lords of the empire. It is true that the Franks, Saxons and other nations of the North-West

were at first mainly infantry; but the Franks under Charlemagne's family had to rely on cavalry when they, too, like the Romans, were reduced to the defensive, and had to guard their frontiers from the Northmen and the Hungarian horse archers and the Saracen pirates. They succeeded in keeping off the invaders till the Northmen became a Christianised and settled people. The Norman cavalry, fighting with the lance overhand (as we see in the Bayeux tapestry), and supported by archers, destroyed Harold's steady infantry at Hastings. For a long time after this Europe was so covered with feudal castles that comparatively few battles were fought, but there were many sieges. The invasion of France by Edward III., and the hundred years' war that followed, led once more to great campaigns in which the English archers proved more than a match for the French knights, but it was long before the prestige of feudal chivalry wore itself out. The feudal knights by their want of discipline lost all the great battles of the next century—Crecy, Poitiers, Najara, Agincourt, Aljubarota, Nicopolis. Gen. Hamley well points out how they threw away their chances. Before Poitiers the mere approach of the French army had forced the Black Prince to concentrate his force, he could no longer forage far and wide, and in a week he must have been starved out. But the French knights insisted on fighting. The main merit of feudalism lay in its capacity for success in battle, and that capacity it had now lost. It failed still more utterly against the Swiss pikemen, who broke the feudal array, first of the Austrians and then of Charles the Rash of Burgundy, in pieces in a series of battles which made the Swiss infantry be thought invincible. The old proverb that "God was on the side of the Confederates" rang ever in the ears of the German and Italian mercenaries, and they shrank from the shock of the phalanx of pikes. Mr. Oman's maps and plans of the great battles are of much service and his descriptions in the text very clear. Francis I. may be taken as the last representative of the old system, and when the true-hearted chevalier, Bayard, fell in protecting the retreat of the French from Italy it was evident that the knightly sword and lance had failed as against the musket and pike. A modern reader is surprised to see how slowly the introduction of gunpowder affected the fortunes of war, but the cannon and musket were too cumbersome at first and too slow in their discharge to have much effect. Stone shot were used at first for the cannon, and the Turks still employed them when the English fleet under Duckworth passed the Dardanelles in 1807. The French were the first to improve their artillery, and these new weapons largely helped in the expulsion of the English from France, for the walls of the old feudal castles crumbled down fast before the heavy iron cannon balls. The musket needed a rest on which it was poised and aimed, and it was fired by a slow match. It was one of Gustavus Adolphus's improvements to give his men light and handy muskets, and to attach light cannon to each regiment. In Henry VI.'s time the French generals had learnt the lesson of the English tactics, and the English rule in France became hopeless. The success of Henry V. and his

brother Bedford had been largely due to the alliance of Burgundy. They fought one half of France with the help of the other half. The moment France was at unity with itself, the superior resources of that great kingdom made themselves felt. The Wars of the Roses which followed in England, largely as a consequence of the French war, are so badly reported by the chroniclers that we can derive little military instruction from them. The headings of the scenes in the play of "Henry VI.," "alarums, excursions, retreats," and the confused changes of fortune noted in that play, well represent the chaos of civil war in which the feudal baronage destroyed itself. But Edward IV. showed generalship, and he cast a special train of brass cannon which proved very effective. The new standing army created in France by Charles VII. made the French monarchy an overmatch for the barons, and the reign of feudalism came to an end. It had done good service to Europe at first in defending it from invasion when Charlemagne's dynasty became incompetent to maintain the central government, but it gradually lost its military efficiency and its heroic spirit: its last age was one of sham chivalry in all senses. There is a kind of epic completeness in the history of feudalism, in its social, and political, and literary, as well as in its military aspects, and Mr. Oman's essay does full justice to it. Such an essay must be an abridgment of history, and this essay has the distinct merit of keeping a proper proportion in the parts, and laying due stress on the events according to their relative importance. Military history is so interesting in itself, as well as in its influence on politics, that we are sure students will find this little book of great help in giving them clear and definite ideas on the subject, and we hope Mr. Oman will some day give us the history of our modern infantry as a companion sketch to his history of the feudal cavalry.

CHARLES W. BOASE.

Story of the Life and Aspirations of L. R. Koolemans Beynen. By Charles Boissevain. Translated by M. M. (Sampson Low.)

THE name of the gallant young officer whose life forms the subject of this memoir has hitherto been little known in this country except to those who are interested in polar research; but the story of his endeavours and aspirations will be read with sympathy and interest by all who appreciate self-sacrifice and single-hearted devotion to duty. It is seldom, indeed, that so bright an example is set by one so young, and it is well that the memory of his enthusiasm and patriotism should be kept green by this touching narrative of his brief but glorious career.

Laurens Koolemans Beynen was born at the Hague on March 11, 1852, and from an early age the history of his fatherland, and especially the achievements of the famous old Dutch "sea fathers," were his favourite studies. After completing his education at the naval college of Willemsoord, young Beynen made his first voyage in a man-of-war in 1872, and in the following year joined the second expedition to Sumatra, where he saw some hard service with the naval brigade on shore in the operations against the

Achenese. Shortly after his return to Holland, Lieut. Beynen obtained leave to join the *Pandora*, with a view to acquiring experience in ice navigation under Sir Allen Young, to whom the English version of his life is dedicated, and he soon won golden opinions from his commander and shipmates. During the following winter and spring, he studied hard to render himself thoroughly at home in Arctic geographical knowledge, and also edited, and wrote a learned introduction to, the second edition of Gerrit de Veer's *Narrative of the Voyages of Barents* for the Hakluyt Society. His letters on this subject to Mr. Clements Markham (extracts from which are given in an appendix), not only show his ardent love of research in the cause of his country's history, but contain really valuable information and suggestions. In 1876 he joined the *Pandora* for the second time, and wrote a graphic account to Commodore Jansen of Sir Allen Young's resolute and persevering attempt to penetrate up Smith Sound. On his return from this voyage, Sir Allen Young both wrote and spoke in such warm terms of the young Dutch lieutenant who had rendered such good service as a volunteer that many people in England learned to know him, and he gained friends wherever he went by his unaffected modesty and amiability. The return of the English expedition gave a fresh spur to the interest already taken by the Dutch in northern exploration, and they resolved that an effort should be made to induce their countrymen to enter upon the work of Arctic research, and to emulate the deeds of their ancestors in that glorious field. Commodore Jansen took a leading part in this movement, which resulted in the well-known and useful voyages of the *Willem Barents*; and among his most active supporters was Lieut. Beynen, who spent the winter of 1876-77 in travelling, like another Peter of Amiens, through the whole country, striving to win adherents for the cause which he had at heart. His natural, unstudied eloquence made a deep impression on all who heard him, and, as a Middelburg paper remarked at the time,

"It was indeed a wonder that so young a man should be able to animate with his own enthusiasm and love of adventure grey-headed flag officers, grave statesmen, and thoughtful scholars."

The secret of his success lay in his intense earnestness; and the enthusiasm that filled him made words for itself if the right ones did not come readily.

"C'est cette voix du cœur qui seule au cœur arrive,"

but just because he used no art, and literally gave himself, this incessant public speaking wore him out, and the fire he communicated to others exhausted him so much, that it is doubtful if he ever quite recovered from the strain. After he had finished his lectures he was appointed to the training brig *Zeehond* for a voyage in the North sea, and while so employed the Arctic sub-committee of Utrecht sent him a gold chain in memory of his lecture in that town, and he also received the English Arctic medal. During the winter of 1877-8 he worked hard at his Arctic studies to prepare himself more thoroughly for the expedition which was then being organised,

and to which he looked forward with the fullest confidence. This confidence was well-founded, for the voyages of the *Willem Barents* have borne good fruit, and the useful and patriotic enterprise which he did so much to promote has been carried on since his lamented death with a steadfast perseverance which commands the respect of all civilised nations. But Beynen himself did not live to see the full fruition of his hopes. When he returned home after the first voyage of the *Barents*, of which a very interesting account is given from his report and letters, it was evident to his friends that his health was failing, and he was therefore urged to ask for leave of absence in order to obtain the rest which his nervous system required. He considered, however, that it was his duty to return to India, as it was his turn for foreign service, and, after a short cruise in a North Sea fishing sloop, he again sailed for Batavia in the early part of 1879. Here the illness from which he had already suffered much while serving in the tropics—an affection of the brain—returned with greatly aggravated symptoms, and, just as his friends were calculating that he must be rejoicing over the news that the *Barents* had made her second voyage with brilliant success, they received the terrible tidings of his untimely death. He had sacrificed his life for the honour of his country, and he has left "a mark behind" which will be recognised in other countries besides his own.

"Brief, brave, and glorious was his young career."

There is naturally much in such a life which makes a knowledge of it useful, and no one who knew Beynen, and the untiring zeal with which he studied everything connected with his profession, will need to be told that his letters home contain much that is worthy of serious attention. His remarks, for instance, on the causes which led to the present condition of the Dutch Navy, on the value of Arctic voyages, and on the importance of the North Sea fisheries as a reserve of hardy and courageous seamen, are both instructive and suggestive; and the account of his fishing cruise on the Dogger Bank, which is given in his own words, is exceptionally good. It is fortunate that such materials have fallen into the hands of a biographer so sympathetic and so competent as M. Charles Boissevain; but the story of Beynen's life would still have been a sealed book to English readers if Mrs. Clements Markham had not given us this admirable translation. All who read it will feel grateful to her for having enabled them to do so; and by no means the least result of her labour is that it forms a really valuable addition to the list of books that are especially suitable for the libraries of our men-of-war and training-ships.

GEORGE T. TEMPLE.

The Veil of Isis. By Thos. E. Webb. (Dublin: Hodges, Figgis, & Co.; London: Longmans.)

PROF. WEBB gives the name of the *Veil of Isis* to a "series of essays on Idealism" in order to indicate in a figure the impotence of philosophy to penetrate into the "mystery of existence." These essays are a continuation of his *Intellectualism of Locke*, and to judge

from the *résumé* of that work which he gives at the end of this, his point of view remains unchanged. His object there was to show that Locke and Kant said pretty much the same thing. Here he tries to prove that this is true also of Hume, and that in general all philosophers largely agree and their differences are unessential.

In many respects Dr. Webb's book deserves unstinted praise. It is a history of philosophy from Berkeley to Hegel, and if ingenuity in discovering points of resemblance between different systems, and a genial and attractive style, together with undoubted learning, were enough to make a historian of philosophy, he would be a very good one. His knowledge, indeed, is unequal; the essay on Hegel is so inadequate as to convey no idea of the man or his work. But minute as Dr. Webb's knowledge is of the English philosopher and Kant's Critique, we seem to miss two indispensable qualifications of a historian of philosophy. These are, first, some definite principles of criticism by which to measure the results of philosophies, and, secondly, that power of appreciation which is able to mark off essential differences of thought in spite of apparent, or even verbal, identity. These two qualities seem to distinguish the historian from the antiquarian of philosophy. However, it is not so much the fault of any one individual as of the time, if he treats facts as curiosities.

As to the first point, Prof. Webb's own view of philosophy may be stated in a few words. He regards it as an irrepressible instinct to guess at the truth of things: it yields much the same result always and is never able to raise the veil. The upshot is that it helps us, because it teaches us we cannot know, and the uncertainty it leaves us in is of unimportance, because it does not affect our practical beliefs. We are left with the interesting employment of collating these guesses in a "Kritik of Systems" which shall supplement our "Kritik of Reason" (p. 311). This "new Kritik" occupies the last essay, and it is an ingenious and readable attempt to exhibit idealism as an evolution. But evolution is not the same as succession, but implies that each member is connected with what precedes by a necessity of thought, and of this there is in Prof. Webb's Kritik no trace.

This ironical view seems to be a *reductio ad absurdum* of philosophy. Is the new Kritik to end now, or are philosophers to go on guessing in order to furnish more material for some future New Kritik? In any case the result is one—that we can know nothing about existence, and this is not a philosophy at all, because, though philosophy begins with wonder, it ought not to end in bewilderment. If we are to be ignorant, we want to know why, and what the limits are which are set to our knowledge. But Prof. Webb marks no limits and gives no reasons. Hence, for instance, he can condemn Berkeley only by the upphilosophic test that his conception is too vast to realise, as if philosophy were a matter of imagination. He suggests, indeed (Pref. p. viii.), that we may arrive at a well-attested psychology; but this does not avail him: first, because he has not shown what it is, and secondly, because one of the questions at issue is whether philosophy is

not at one time identified with psychology, tracing the history of the individual mind, from which it emancipates itself later to become rational, discovering the essence of knowledge.

If we turn to the history itself, the interest centres upon the affiliation of Hume and Kant. Prof. Webb's method is to take passages in Hume which seem to be anticipations of Kant, and he concludes that the two philosophies are not different. Some of the results of this method are striking and interesting, but they gratify only an antiquarian curiosity. If it is meant to blur the difference between the two men, it is simply misleading when it is said that Kant's success is due to his having invented a barbarous terminology for truths which others discovered. Many will regard this as playful, though they may think that Hume was on the verge of making Kant's discovery. Kant himself plainly thought there was some difference between himself and Hume. He thought that causation with Hume was merely a "subjective necessity." By this he meant that Hume reduced it to an affair of the individual mind or subject. Kant's achievement was to deprive it of its subjective character. As a form of the mind, it is with him not a form of any one mind, but of mind as the logical condition of objectivity, as that in reference to which objects as such existed, and by whose forms they were constituted. The inability to appreciate this has led Dr. Webb to regard Kant's anticipation of experience as nothing but "beliefs," and therefore identify him with Hume (p. 207). It has even allowed him to regard Hume's assertion that "the idea of existence is the very same as the idea of what we conceive to be existent," as identical with the famous theory that Thought is Being (p. 90). In this latter doctrine, whether it is true or not, thought is not that which Hume means by it, but what Kant means by it is universal thought. It is quite true that, as Dr. Stirling has shown with great force in his *Text Book of Kant*, Kant is always speaking a subjective language; but philosophy is always moving on higher levels parallel to its former courses. It is possible, to use the language of the schools, for an objective theory to take a subjective shape, and this is the defect of Kant. The advance he made in thought is not therefore annulled.

In a history of idealism one naturally turns to the chapter on Kant; but to find that out of seventy pages only half a page (half of p. 193) is devoted to the Transcendental Deduction is apt to shock persons who have been taught to regard this as the centre of the Critique. One suspects that the writer does not see all the parts of the system in their proportion, and this is confirmed by the place which Prof. Webb assigns to the Transcendental Object. Mistaking the nature of Kant's achievement, it is not surprising he should think that the thing in itself was, in Kant's view, the key to the great puzzle how phenomena can correspond with our thought. When Kant says, in the passage quoted on p. 198, that to "this Transcendental Object we may attribute the whole connexion and extent of our possible perception," he does not say we *must* do so. The thing in itself is expressly declared to

be problematical, and whatever view may be taken of it, it certainly is not the source of reality; it is only a *correlatum* of sense. Indeed, the great difficulty of the Critique consists in this—that while phenomena are declared to be objective, as existing in reference to the understanding, they are spoken of as if only reclaimed from a still wider expanse. Hence Kant is perpetually speaking of them as actually objective, and yet in contrast with things in themselves as only phenomena. And this has misled Prof. Webb, on p. 221, in the matter of Kant's "raindrops," which are asserted to be existing in the mind only in contrast to things *per se* outside of any mind. In fact, if you are to understand Kant, you must regard his many assertions from the point of view of his central thought; and, while Dr. Webb's chapter explains the simpler portions of the Critique clearly, it fails to put this central thought in the only light in which it can be seen to have a connexion with what preceded and succeeded it in the history of philosophy.

S. ALEXANDER.

NEW NOVELS.

George Donnington; or, In the Bear's Grip. By C. H. Eden. (Chapman & Hall.)

Morning Grey. By G. M. (Ward & Downey.)

Cara Roma. By M. M. Grant. (Chapman & Hall.)

Mrs. Keith's Crime. (Bentley.)

False Steps. By Douglas Dalton. (Tinsley Brothers.)

The Face at the Window. By Esther Carr. (Griffith, Farran & Co.)

Serapis. By G. Ebers. Translated by Clara Bell. (New York: Gottsberger. London: Trübner.)

BARONETS are looking up, morally speaking—a piece of intelligence gratifying to all who have been saddened by the moral delinquencies of the order in recent fiction. We have ourselves never believed that the baronet, whatsoever the failings on his part, was quite such an abandoned character by birth and necessity as the British novelist prefers to represent him, and a conviction of injustice seems to have forced itself on the British novelist himself. Of some four or five baronets before us only weakness, hardly any wickedness, can be predicated, and George Donnington, who, owing to the death and foolishness of his father, becomes an impecunious member of the order at an early period, is very nearly, if not quite, a model character. He drops his "Sir," sets to work to restore his family and fortune, displays much ability and industry, and comes victorious, though not undamaged, out of the bear's grip. As a very acute reader may possibly guess beforehand, the bear has something to do with Russia. Siberia, Nihilists and the Third Section play a great part in the book. A wicked Russian nobleman, to gain his private ends, procures the arrest and banishment of George to the mines in the place of a Nihilist suspect. But the same reasons (and others) enlist the secret societies in his favour, and he escapes in a very exciting manner. The whole action of the book goes trippingly off. There is not too much parade of acquaintance with Russia or with Nihilism, and,

though the Nihilists certainly have the *beau rôle*, there is no political propagandism. Mr. Eden may be congratulated on having produced a very readable book as well as on having rehabilitated the character of an unjustly traduced class of British noblemen.

That an English novel ought to be written in English is, perhaps, a proposition which now holds good only in Arcturus or Orion; yet by it we mean to stick. We therefore find an initial difficulty in criticising *Morning Grey*. For instance, "in the morning she receives gifts, which, being of an acquisitive disposition, is a highly congenial employment," is a sentence which we regret to say we cannot construe. An employment which is of an acquisitive disposition is something too wonderful for us. Some extracts on a fly-leaf tell us that a former book of the author's reminded someone of "Miss Broughton at her best." The only possible reminder that we can see is that "G. M." has striven to write in the present tense. Her natural incapacity to manage the English language in any form, has, however, added a new terror even to the present tense, for she occasionally breaks away in the middle of a sentence into the usual historical tenses with an effect unspeakably bewildering. Through all these difficulties we seem to see that *Morning Grey* is a dull book; but its author has contrived to make it so difficult to interpret that we really are not sure.

The cleverest character in *Cara Roma* speaks, without rebuke from the author, of "that poem in prose, Ouida's lovely *Ariadne*," and the judicious reader will observe that this surprises a good deal by itself. Indeed, except that Miss Grant's passions, as well as her style, are but lilyish and languorous compared with the rosy raptures of her whom men read from Tobolsk to Tangier, *Cara Roma* might be said to be "after" Ouida. It is, however, a long way after, and we cannot say that we are sorry for it. It tells the story of a man whose early love had been carried off by Another, and who then took to the Rosetta stone for consolation, and was constant to it for about twenty years, and then met his early love's niece, with the result that all was well. We have a perhaps prudish dislike to the persons who are consoled by their early love's daughters, but there can be no conceivable reason against consolation by an early love's niece. The story is varied by a great deal of learned and aesthetic conversation, liberally seasoned with Italian and Latin names, which sometimes seem to have got a little mixed. It is quite harmless, and the heroine's mother, Lady Daring, despite her rather disproportionate estimate of the "prose poem," is a good character.

The author of *Mrs. Keith's Crime* wishes apparently to impress her readers with the idea that Mrs. Keith's crime consisted in something like that of Medea. This, however, is a mistake. Mrs. Keith's crime consists first in having written a book in the present tense; secondly, in having depended for pathos in her pathetic passages on the simple expedient of interposing exactly three points (...) between her phrases as thus: "... she is dead . . . dead . . . dead . . ." Now, of course, our author is not the first to take this dangerously mechanical means of

representing emotion. But we do not remember anyone else who dealt out the points in regular threes, and the effect is indescribably irritating and absurd. It may be added that we have little more admiration for the idea of the book than for its execution. The earlier and lighter parts are not so bad as the close, and show some narrative power, but not much.

The baronet in *False Steps* is not so good a baronet as the baronet in *George Donnington*, but he is rather unwise than anything else. The interest of the story turns on the fate of his daughter, who is subjected to machinations. The book also deals at considerable length with the fortunes of the baronet's cousin, a bad young man, who gambles, and that not fairly. The author is probably a young hand at novel writing, and may improve, though he has a good deal to learn both in literary and other respects. A club established "for the association of those amphibious beings, one-third actress and two-thirds courtesan, with which every theatre abounds" is an institution not only shocking to the moral sense, but also slightly puzzling to the intellect.

Miss Esther Carr has told a ghost story (which the skilled in ghost stories may perhaps construct roughly out of the title), not without success, in a little volume which is rather a pamphlet than a book. When they found out the secret they buried the ghost's bones. This is said to have been done with good effect at Chillingham, in the case of the Radiant Boy, but we are not sure that it is sportsmanlike.

Herr Ebers's *Serapis* exhibits its author's usual fault of subordinating true narrative effect to (we shall not say a display of erudition, which would be unfair, but to) a certain mint and cummin of correct but otiose detail. The holding of the Serapeum—almost the last fight of Paganism—is an excellent subject, but it requires a power of story-telling and character-drawing which the German novelist scarcely possesses. We have only to add that the present translation in Mr. Gottsberger's handy pocket series has all the usual merits of the translator's work.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Woman in the Past, Present, and Future. By August Bebel. Translated by H. B. Adams-Walker. Vol. I. (The Modern Press.) The first volume of the new International Library of Social Science is a treatise by Herr August Bebel, the well-known Socialist Deputy and writer in Germany, the subject of which is sufficiently explained by the title. Though there are abundant hints in the writings of Karl Marx and elsewhere on the position which woman is to assume in the new social order, this may be regarded as the first authoritative exposition of Socialistic doctrine on the matter. With Bebel "the women's question" is only one side of the whole social question. Its solution is an inevitable corollary to the practical answer of the larger problem independently of which it has no meaning. Herr Bebel starts with three fundamental propositions. In the past woman was physically and mentally man's equal. By taking advantage of her occasional incidental helplessness during the struggle for existence man reduced her to the position of a slave, and religion has lent its

powerful sanction to this usurpation. In the present, this despotism is moreover supported by traditional education, by social opinion, by arbitrary marriage laws, and, above all, by the unequal distribution of wealth with its concomitant of local over-population. With a truer education, with an equal distribution of wealth, with the dangers of over-production removed by state regulation, this artificial inferiority will cease. General over-population is a baseless apprehension. The right for either party to withdraw from the marriage state—and the marriage state is declared physiologically necessary for both sexes—on the ground of incompatibility of temper, will confirm woman in her position of equality. From the foregoing summary it may be gathered that Herr Bebel's sketch indulges in those large generalisations which are peculiar to Socialistic doctrine. Socialism, indeed, takes little account of history, and seldom cares to advance painfully line upon line. The first and weakest point in the logical structure of the argument is the assumption that woman, from having been man's equal, was at one time or another in virtue of her natural inferiority reduced into a condition of artificial dependence. Herr Bebel's method here suggests the *Contrat Social*, and is vitiated by the same defects as all that order of historic imaginings. He supports his belief in the primitive equality of the sexes by a very liberal interpretation of ancient writers (the Amazons playing a conspicuous rôle) and by the evidence of certain savage tribes in the modern world. But he also admits that with civilisation the difference inevitably tends to become more marked, and socialism is the final development of civilisation. Is it then possible to preserve civilisation and yet eradicate this tendency it produces? Herr Bebel himself would answer yes. Apart from the flaws in the argument there is much that is valuable in the book. The author has collected some interesting information about the social history of the Middle Ages and about the status of women in various countries at the present day, though here he is obliged to draw largely upon *Das Capital*. And his chapter on over-population is a pertinent and searching criticism of Malthusianism in its later forms. The work of translation executed by Dr. Adams-Walker, of Frankfurt-on-Main, is unusually well done. She has succeeded in making Bebel eminently readable in English. There is not a trace of "Germanisms" throughout, and her notes are very useful and to the point.

Register of the University of Oxford. Vol. I. (1449-63, 1505-71). Edited by Rev. C. W. Boase. (Oxford Historical Society.) This list of Oxford graduates, edited by Mr. Boase with unwearied search after perfect accuracy of detail, will form the foundation of that history of the University which will probably be published by some industrious member of the next generation. A perfect catalogue of Oxford students can never be supplied, for, in consequence of the incurable carelessness of many of the registrars, there are numerous omissions of names and degrees; and at all periods in the history of our two great universities many youths have matriculated on the Cam or the Isis and left without passing through their full course. But within the compass of the covers of this volume are now preserved for all ages the fullest particulars of the Oxford graduates which the official records could afford—particulars which up to this time might have been lost for ever through accident or neglect. Mr. Boase has wisely refrained from adding much extraneous information to his catalogue. Such a labour, if prosecuted to its fullest extent, might have been protracted for years, and might never have been finished at all. Now that the contents of these academic records have passed from MS. to the more

enduring pages of print, it is open to any antiquary to undertake the labour which the present editor has put on one side. Not that Mr. Boase has had the courage entirely to abstain from annotating the names which he was abstracting from these perishable documents. Such a spirit of reserve does not lie within the powers of any enthusiastic student of the past, and Mr. Boase has added to his extracts many brief references to Wood's *Athenae* and the other principle authorities connected with the University of Oxford, as well as to a few other volumes in which Oxford men are largely commemorated. For the literary and the ecclesiastical history of the fifteenth and sixteenth centuries these pages will be found of the highest utility; and for the labour which Mr. Boase has spent upon them the warmest thanks of all students should be laid at his feet.

Home Letters written by the Late Earl of Beaconsfield in 1830 and 1831. (John Murray.) As the plums of this entertaining volume have been diligently picked by the daily newspapers, we will content ourselves with indicating some of the new information it yields for the private life of Lord Beaconsfield. How entirely unknown that private life has hitherto been is evident on referring to the pages in Mr. Hitchman's well-known book which purport to describe this very tour in the Mediterranean. We there read

"he had for travelling companions his sister and a gentleman named Meredith. . . . Leaving London early in the autumn of 1829, the party went direct to Constantinople. . . . Mr. Meredith and the sister returned to England, and, before they could be married, the former died. . . . When at Janina, the Albanians broke out into revolt, and it was with difficulty that he could extricate himself from their midst. At Jerusalem he attempted to penetrate the mosque of Omar, and was rescued from the infuriated Moslems under circumstances of extreme danger."

Almost every one of these statements can now be proved to be erroneous. The tour began, not in the autumn of 1829, but in June, 1830. Constantinople was not reached until December of the same year, after much time had been passed in Spain, Malta, and Greece. Meredith was, indeed, his travelling companion, but he died at Cairo. So far from his sister accompanying him, the very first letter and several of the others are addressed to "my dear Sarah"—Sarah. The visit to Janina is here described at considerable length and with prodigious vivacity; but the worst that was suffered from the Albanians was lionising. Of the sights of Jerusalem all that is recorded is "visited the Holy Sepulchre of course, though avoided the other *gonglonerie*; the House of Loretto is probability to them, but the Easterns will believe anything. . . . Made an immense sensation. . . . Never more delighted in my life." It is needless to add that these letters, written to the family circle at home, reveal the mind and character of the writer with absolute truth. One other matter only need be mentioned. In a letter to his father, written from Prevesa in the Ambracian Gulf, he says: "Before me is Olympus [?], whose austere peak glitters yet in the sun"; and in the same letter he has previously told his father to follow his route on the map. Perhaps some Greek traveller will inform us if Olympus (or any Olympus) is visible from Prevesa.

In the East Country with Sir Thomas Browne, Kt. By Emma Marshall. (Seeley.) "If you call a dog Hervey, I shall love him," said Dr. Johnson. And we must confess that any literary work, of whatever quality, which bore on its front the name of the author of the *Religio Medici*, would offer a kindred attraction to ourselves. We were disposed therefore to give a very favourable reception to the present book from the first glance at the title-page, but

even without such a letter of introduction, *In the East Country* would have won its way to our hearts. It is a peaceful and pathetic story, everywhere lighted up with the gracious presence of the great physician, and full of touches reminding us of Norfolk and its broads, of Norwich and Bury, as pleasing as the cuts which illustrate the text. The whole tone of the book is pure and high and feminine in the best sense, and it will, we doubt not, become a favourite gift-book for girls. What need we add save that we have read it twice, and are by no means sure that we have finished with it yet?

Osborne Gordon: a Memoir, with a Selection of his Writings. Edited by Geo. Marshall. With Medallion Portrait. (Parker.) Osborne Gordon, we make no apology for telling readers of the ACADEMY, was an Oxford don of the old school whose life was singularly devoid even of intellectual interests. For about twenty-three years he was student and censor of Christ Church; and for as many more he was rector of a country parish in Berkshire. In both capacities he did his duty, as many others have done before and since. More than once he was chosen by his pupils and friends (several of whom have risen to high office in the State) to be a member of University Commissions; but it would be an exaggeration to say that he has left his mark on academical reform. So far as appears from the present volume, he never wrote a single line for publication. The "writings" here preserved consist entirely of sermons, with the exception of two Latin speeches, which are interesting examples (though by no means faultless) of the almost extinct Ciceronian style. We have said enough to show that the book will possess little attraction beyond the circle of Osborne Gordon's friends. To them it will be a permanent memorial of a man who exercised no inconsiderable influence in his time by what he was rather than by what he did.

African Colonies and Colonisation. With notices of Recent Annexations. By J. E. Carlyle. (Glasgow.) Mr. Carlyle is favourably known both as a colonial chaplain and a writer on missionary work in South Africa. His present pamphlet consists of an address read by him before the Glasgow Philosophical Society, to which he has added an account of the proceedings of the Berlin-African Conference. With the results of this Conference he expresses his entire satisfaction. "Few International Congresses, he writes, 'had ever more novel and difficult problems to solve, yet they have been resolved on broad and liberal commercial principles to the satisfaction of the civilised world. Would that the same benefits were extended to all Africa!'"

We can safely recommend this pamphlet to all who desire an able, concise, and comprehensive account of African colonies. It will surprise some to learn that France may justly be regarded as the greatest colonial power in Africa. The area of her territories in that continent, including Tunis, is 203,500 square miles, and the population nearly five millions.

The Story of Chinese Gordon. By A. Egmont Hake. With Portraits and Maps. Vol. II. (Remington.) Only a few words are necessary to notice the concluding volume of this biography. Its interest is very different from that of the former volume, which made a popular hit by revealing that portion of Gordon's life about which nothing was known by the public. The present volume, on the other hand, contains little that is not only too fresh in the minds of all of us. Except for an amplification of Zebuhr's relations with Gordon, we have not noticed anything that has not already appeared in print. Regarding the manner in which Mr. Hake has thought fit to

perform his task, we will content ourselves with saying it has caused us regret that he has been chosen to edit Gordon's diaries.

Charles George Gordon: a Sketch, by R. H. Barnes and C. E. Brown, with Facsimile Letter (Macmillan); and *The Life and Work of General Gordon at Gravesend*, by W. E. Lilley (Abraham Kingdon). Those who want to know what manner of man Gordon really was may be recommended to read either or both of these modest little records, in preference to Mr. Hake's pretentious biography. The one embodies, mainly in Gordon's own words, the only message that Gordon himself wished to deliver to the public, and prints some of his latest letters. The other describes, with full knowledge and equal simplicity, Gordon's work among the poor boys of Gravesend—a work that has been strangely overlooked by those who are now seeking to raise a memorial to him at Port Said. Here is a story of him worthy of Dr. Johnson: "He once prescribed for a lady friend of his 'a good long day's washing,' as a remedy for an attack of what is fashionably called ennui."

Gordon Anecdotes: a sketch of the Career, with Illustrations of the Character of C. G. Gordon. By Dr. Macaulay. (Religious Tract Society.) Until the Life of Gordon shall come to be written in the temper and in the style of Southey's *Life of Nelson*, we must be content to read fragments of his history in Andrew Wilson's *Ever Victorious Army*, in Dr. Birkbeck Hill's *Gordon in Central Africa*, and in the forthcoming *Khartoum Diary*. Meanwhile, there is no book which gives in brief compass so complete and so faithful a picture as this collection of anecdotes by Dr. Macaulay, who is careful to acknowledge in his preface his sources of obligation. He might have prefixed as a motto:

"Give me of 'Gordon' only a touch,
And I save it, be it little or much."

Hints to Collectors of Original Editions of the Works of Dickens. By Charles Plumtre Johnson. (George Redway.) This is a sister volume to the *Hints to Collectors of First Editions of Thackeray*, which we noticed a month or two ago. The works of Dickens, with a few notable "Dickensiana," make up fifty-eight numbers, as compared with only thirty-seven for Thackeray; and Mr. Johnson has further augmented the present volume with a list of thirty-six plays founded on Dickens's works, and another list of seventy-three published portraits of Dickens. As we are unable to detect any slips in his work, we must content ourselves with thanking him for the reticence of his annotations. It is unnecessary to repeat our praise of the elegant format of these books. We miss, however, from the second the red lettering on the title-page of the first. We know not whether Mr. Johnson intends to continue his labour of curiosity; but there are not a few of our poets who need a bibliographer.

The Worthies of Lincolnshire. By the Rev. M. G. Watkins. (Elliot Stock.) In form, not less than in substance, this is an excellent example of the modern pamphlet. The demy octavo size, the paper, the type, and the neat covering combine to distinguish it from ephemeral publications; and what Mr. Watkins has written deserves to be preserved, if merely as a prelude to a larger work. Following in the steps of Fuller, he has here compiled a list of some 110 "worthies" born in Lincolnshire, pre-eminent among whom are Newton, Burleigh, Whitgift, Wesley and Tennyson. The names of those connected with the county otherwise than by birth are less interesting, though they throw light upon its history. We hope that Mr. Watkins will be encouraged not only to make his lists more complete, but to expand his brief facts and dates to the dimen-

sions of regular biography. The task is worth undertaking, for his own reputation as well as for that of his adopted county.

Cobbett's Rural Rides. A New Edition, with Notes. By Pitt Cobbett. In 2 vols. (Reeves & Turner.) In the political history of modern England few names have a more individual sound—a more familiar smack, he would himself have said—than that of William Cobbett. His books are still to be found on every second-hand book-stall; but, with the exception of his *English Grammar*, they have not been frequently reprinted of late years. Second in perennial interest to the *English Grammar* we would place the *Rural Rides*, which is here set forth, for those who love good reading, in two handsome volumes. We regret we cannot add that the editor has done his work as well as the printer. To make all Cobbett's political and economical theories intelligible at the present day would be well nigh impossible; but very little light is thrown upon them by quoting Mr. Mulhall's statistics. Two matters, in the sketch given of Cobbett's life, seem to demand notice. He is here stated to have been born in 1762; but, according to other authorities, the true year is 1766. It is certain that he enlisted in the army towards the end of 1783 or beginning of 1784, and in these very *Rural Rides* (vol. i., pp. 50-1), under date 1821, he writes of having enlisted "between sixteen and seventeen," "about thirty-eight years ago." Our second point is to protest against the phrase, "the Baron of the Exchequer, Judge Maseres" (p. 39). Maseres is rightly described by Cobbett himself (vol. i., p. 351) as "Cursitor Baron of the Exchequer," which was a very different thing from a judge.

One Hundred Years of Publishing. 1785-1885. (Philadelphia: Lea Brothers & Co.) This is a brief sketch of the history of the publishing firm which was founded by Matthew Carey, a political refugee from Ireland, and was developed by his son, Henry C. Carey, the political economist, and his son-in-law, Isaac Lea, who still survives as the Nestor of American men of science. The business is now carried on, though confined to the issue of scientific works, by two great grandsons of Matthew Carey. For how many generations did the Maison Plantin continue?

Kéran the Inflexible. Part II. "Scarpante the Spy." By Jules Verne. Illustrated. (Sampson Low.) This is the conclusion of a story of which the first part appeared last Christmas. Read by itself, it is almost unintelligible; and if our memory may be trusted (for we have done our duty by giving the book away) the first part was better than the second. Still, we regard the whole as an improvement upon the stories with which M. Jules Verne has recently been endangering his reputation. The obstinate Turk and the simple Dutchman are each in their way living men; and the interest in the land journey round the Black Sea never flags. The illustrations also show more regard than usual for the truth of nature.

NOTES AND NEWS.

MR. BASS MULLINGER has been lecturing at Cambridge this term on the "History of Education," for the Teachers' Training Syndicate. The lectures will not be published, but we learn that he hopes to prepare, what is much wanted in English literature, a compendious general *History of Education*, of a character similar to the well-known works of Von Raumer, Carl Schmidt, Compayré, and other continental writers.

MR. DEMETRIUS BOULGER'S "Central Asian Questions," which Mr. Fisher Unwin is publishing, will be obtainable at the libraries on

June 1. The essays collected under this title relate to affairs in Afghanistan, Central Asia, Kashgaria, China, and Tonquin, and have appeared during the last six years in the quarterlies, principal magazines, and the *Times*. The volume will contain three maps and a portrait of the author, and it is dedicated to Sir Lepel Griffin.

A NEW and cheaper edition of Mr. Mackenzie Wallace's *Russia* is in preparation, and will be published by Messrs. Cassell and Company next month.

MR. GEORGE BARNETT SMITH'S *Life of Victor Hugo*, which will be issued in a few days, is dedicated, by permission, to Mr. Swinburne.

MESSRS. BELL have in the press a volume of translations from the lyrical poems of Victor Hugo, chiefly by well-known English writers, the editor being Mr. H. L. Williams.

MR. A. A. TILLEY'S *Introduction to the Literature of the French Renaissance*, to be published by the Cambridge University Press, is announced as nearly ready.

The Flower of Doom is the title of Miss Betham-Edwards's new novel. It will be published by Messrs. Ward & Downey early in June.

THE title of Mr. Edmund Gosse's forthcoming book on the history of English classical poetry is *From Shakespeare to Pope*.

THE New York *Nation* expresses the hope that the recent regrettable failure of Messrs. James R. Osgood & Co. will not materially delay the appearance of their promised *Life, Letters and Journals of H. W. Longfellow*, edited by his brother, the Rev. Samuel Longfellow.

IN compliance with an unanimous desire expressed at the recent Council meeting of the Pipe Roll Society, Sir Baliol Brett, the Master of the Rolls, has consented to become the patron. This successful scheme for printing our earliest records has received the support of Prof. Freeman, and the Bishop of Chester (Dr. Stubbs) is a member of the Council of Management.

THE American edition of Mr. Wharton's *Sappho* (reviewed in the present number of the ACADEMY) will be published by Messrs. Jansen, McClurg & Co. of Chicago.

A NEW novel by Mr. George Manville Fenn, entitled *The Dark House: a Knot Unravelled*, will be published next week in a shilling volume by Messrs. Ward & Downey.

MESSRS. CASSELL & Co. have given permission to Mr. Isaac Pitman, of Bath, to reprint Mr. Charles Pebody's book on *English Journalism and the Men who have made it*, in phonography.

THE complete works of the eminent antiquary and historian, the Abate Luigi Tosti, are about to be published by subscription, in thirteen volumes, edited by Sig. Loreto Pasqualucci, who will contribute an essay on the life and writings of the author.

THE third volume of Canon Dixon's *History of the Church of England* is now in the press. This volume goes down to the end of the reign of Edward VI.

AMONG the latest additions to the Tauchnitz Collection of British Authors, are Lady Barker's *Letters to Guy*, and *Affinities*, by Mrs. Campbell Praed.

MR. TARVER, of Eton, has nearly ready for publication a little work on conversational French—not a mere school book, but a series of extracts from classical dramas suitable to his object, with a close but idiomatic English translation. The work will be published by Messrs. Williams & Norgate.

THE Comte d'Haussonville's new book, *Ma Jeunesse: Souvenirs de 1814 à 1850*, will be published immediately by Calmann Lévy.

MESSRS. D. APPLETON & Co., of New York, will issue very shortly a new novel, *Mr. Oldmixon*, by Dr. W. A. Hammond, which deals with life in New York.

AN extensive work on Africa, with many illustrations, by Prof. Annibale Giglioni, is about to be published in weekly parts by Vallardi, of Rome.

MESSRS. HENRY HOLT & Co., of New York, have nearly ready *Letters of the Chevalier de Bacourt*, French Minister to the United States about 1840.

THE same publishers announce for early publication *Political Essays*, by Prof. Wm. G. Sumner; *A Students' History of the United States*, by Prof. Alexander Johnston; and *A Briefer German Grammar*, by Prof. W. D. Whitney.

THE well-known publishing house of Ginn, Heath & Co., of Boston, is henceforth to be known as Ginn & Co., Mr. Heath having retired from the firm.

IN consequence of Messrs. Pettit & Co. relinquishing the publishing branch of their business, "Pettit's Diaries" will in future be published by Messrs. Griffith, Farran & Co., who intend to increase their number still further by the addition of some known wants.

MR. EDWARD KING is about to publish with Messrs. C. A. Nichols & Co., Springfield, Mass., a book entitled *Descriptive Portraiture of Europe in Storm and Calm: Twenty Years' Experiences and Reminiscences of an American Journalist*. The work is to contain many illustrations by Félix Régamey.

MESSRS. GRIFFITH, FARRAN & Co. are publishing at once a little shilling book, by the author of "How we managed without Servants," entitled *How we did without Lodgings at the Seaside, saved our Money, and doubled our Pleasure*.

AN article on "General Gordon's Theology," by the Rev. H. Carruthers Wilson, will appear in the *Expositor* for June, based on three years' intimate personal intercourse with General Gordon.

THE *Nuova Antologia* says that Prof. Alfonso Cerquetti has in the press a critical essay on the text and interpretation of the Odes of Giuseppe Parini, with reference to the recent editions by Profs. Demattio, Salveraglio, Michelangelo, D'Ancona and Finzi.

Wrong on both Sides, by a new author, Vin Vincent, is the title of a story in one volume to be published immediately by Messrs. Griffith, Farran & Co.

THE June number of *Sunday Talk* contains the opening chapters of a story by a new writer, Miss M. C. Partridge, entitled "Sylvia Clifford." It also contains a poem by Dr. Thomas Gordon Hake.

MESSRS. HARPER & BROTHERS, of New York, have commenced a weekly series of books in biography, travel, history, fiction, and general literature, bound in paper covers, and sold at about 25 cents. The volumes that have appeared are *That Terrible Man*, by W. E. Norris, and *London Society*, by a Foreign Resident.

THE Annual General Meeting of the members of the London Library was held on May 28. The report of the Committee stated that during the year ending April 30, 226 members had been added, while the losses by death and withdrawal had been 158. The financial gain to the Library was £899, the difference between £1,325 of new subscriptions to £426 of subscriptions lost. The present number of members is 1,846.

During the year there had been added to the Library by gifts and purchase 3,527 volumes and 120 pamphlets.

M. FRINZINE, of Paris, announces three new novels: *La Toque*, by Paul Lheureux; *L'Idée fixe*, by Grammont and Ginisty; and *La Course à la Mort*, by Edouard Rod.

NEW editions, in one volume, of Mr. Frank Barrett's *Honest Davie* and Mr. Richard Dowling's *Under St. Paul's* will be published immediately by Messrs. Ward & Downey.

TWO new volumes of the Bibliothèque Charpentier are in the press: *Plaidoyers*, by Ch. Lachaud; and *Sophie Arnould*, by the brothers de Goncourt.

THE VIIth Fascicule of the Archives Historiques de la Gascogne has just appeared. It is *Les Frères Prêcheurs en Gascogne au XIII^e et au XIV^e Siècle: Documents inédits*. Par C. Douais. Première partie: Chapitres. Pp. 253. The work is interesting for the light it throws on the internal discipline of the order, and for mediæval ritual. We find, p. 29, *seq.*, the office and legend of Ste. Martha. The order for the "Officium de Corpore Christi (in 1324), attributed to St. Thomas de Aquino, *ut asseritur*." In 1307 a student is sent from Bordeaux to Oxford. Complaints from Bishops of Abuses of Indulgences by the Frères are mentioned in 1287. These are samples only of matters of varied interest to be found in these pages.

MESSRS. GRIFFITH, FARRAN & Co. will issue next week *Elf Island: a Fairy Tale*, by Capt. T. Preston Battersby.

THE Rev. E. E. Hale is preparing a book on *Franklin in France*, and is about to visit Europe for the purpose of collecting material for this work.

THE Council of the Philological Society have issued a circular inviting subscriptions to a "Murray Indemnity Fund," intended to relieve Dr. Murray from the debt incurred, and the other losses sustained, in bringing out Part I. of the *New English Dictionary*. In the agreement between the delegates of the Clarendon Press and Dr. Murray, as editor of the Dictionary, the extent and cost of the work of the editor and his assistants were greatly under-estimated, and the consequence was that Dr. Murray, in order to bring out Part I. as agreed, was obliged to advance at least £150 from his private resources, and to incur debt for an additional sum of £500. Towards this debt the delegates contributed £100, but as their expenditure had already greatly exceeded what had been originally contemplated, they did not see their way to a further contribution. Under these circumstances the Council of the Philological Society have decided to open a public subscription to defray debt and loss, and hand over any surplus to Dr. Murray. Although the delegates of the Clarendon Press are unable to contribute further in their corporate capacity, they have shown their appreciation of the editor's labours by subscribing as individuals to the fund. Contributions will be received by the treasurer of the Philological Society, Mr. B. Dawson, The Mount, Hampstead.

ON June 1 Messrs. Griffith, Farran & Co. will vacate their house at the corner of St. Paul's Churchyard, which is to be pulled down and rebuilt. This firm was established more than 150 years ago by the celebrated John Newbery, and had associations with Oliver Goldsmith, Dr. Johnson, and many other literary men of the last century. The business has been carried on uninterruptedly in St. Paul's Churchyard since the first of the Newberys founded it, and Messrs. Griffith, Farran & Co. will occupy temporary premises at 33 Paternoster Row until the new building is ready to receive them.

DR. EUGENE OSWALD is to give a lecture at the Carlyle Society on Thursday next, June 4 on "Heinrich Heine," with reference to the passage in the *Reminiscences*, vol. ii., p. 127.

THE results of the Society of Arts' examinations have just been published. There was a satisfactory increase in the number of candidates, 1,208 having presented themselves at 44 centres; whereas last year there were 991 candidates and 38 centres. Of these 1,208 candidates 953 passed and 255 failed. The number of papers worked was 1,321; of these 145 took first-class certificates, 410 second-class, and 474 third-class, while to 292 papers no certificate was awarded. Eleven of the thirteen subjects set down for examination were taken up. In two no examination was held, as the requisite number of candidates (23) did not present themselves. The largest number of papers worked (336) was in book-keeping. Other favourite subjects were:—Arithmetic, 171; English (including composition and correspondence and précis writing), 118; shorthand, 253; theory of music, 243. In French there were 96 candidates; in German only 28.

AT the meeting of the Clifton Shakspeare Society on May 23 a paper, by Miss Emma Phipson, on "The Weather-Allusions in 'Henry VI.'" was read. Miss Phipson in reading "Edward III." had been struck with the number and beauty of its weather-similes, which were so noteworthy as to lead one, in attempting to solve the problem of its disputed authorship, to enquire "Who is this Out-door Man who has so noted the changes of the seasons and the sky?" The attempt to answer this question led her to examine Shakspeare's plays afresh, and as a result to claim for him that in his allusions to the weather and natural phenomena he showed himself to be the most observant reader and the most poetical expounder of Nature's infinite book. In the way in which he introduced these allusions he was quite different from his brother-dramatists. An examination of Marlowe's weather-allusions led to the opinion that it was he who wrote the "Contention" and "True Tragedy." A comparison of these with the weather-similes in "2 and 3 Henry VI." lent confirmation to the theory that in these plays Marlowe, in connexion with Shakspeare, revised, and in some cases re-wrote, his own work. Miss Phyllis Spencer read a paper on "Margaret," justifying her dramatic existence as necessary to render the otherwise wearisome "2 and 3 Henry VI." at all interesting. She can, however, excite our interest only, and not our sympathy, although in the fierce nature of this terrible Amazon there was much tenderness; and one can scarcely help feeling for her in her disappointment at her weak, irresolute husband, and in her love for her only boy, for whom she fought and suffered so much. But it is her total absence of all moral sense, and the way in which she gloats over the miseries of others, which make us turn aside from her after all in disgust. This meeting brought to an end the society's tenth session. The society has decided to add to its work some of the plays of Shakspeare's contemporaries. The list for next session is "Richard III.," "Campaspe," "Romeo and Juliet," "Loirine," "Richard II.," "Faustus," "John," and "Edward II." The hon. sec. (9 Gordon Road, Clifton) will be glad to hear from anyone interested in the critical study of these plays, and will be grateful for Shakspeare magazine articles, newspaper scraps, or anything else to add to the society's library.

IN the ACADEMY of May 23, p. 361, col. 2, the novel, *Lady Lovelace*, by C. L. Pirakis, was said to be published by Messrs. Hurst and Blackett: we are informed that the publishers of the book are Messrs. Chatto & Windus,

ORIGINAL VERSE.

AN OLD MYTH.

He lies upon the bare hill-side,
 A Shepherd Youth in slumber lost;
 His thoughts in dreams are wandering wide,
 Yet still by earthly trouble tost.
 How can he dream of Love and Light
 Thus lonely mid the shades of night?
 Behind a cloud enthroned on high
 Fair Dian leans in maiden thought;
 She ne'er has heaved love's gentle sigh,
 Though by immortal lovers sought.
 But as she leaves her cloud to-night,
 Endymion's face arrests her sight.
 Was it his brow so calm and pale,
 His fair young face devoid of joy,
 That made her swift descend the vale,
 And linger by the sleeping boy?
 Till lips that ne'er knew human bliss
 Have tasted an immortal's kiss.
 Love makes her choice, we know not why.
 True love will ever find its own;
 Whether down-leaning from the sky
 Or reaching up to heights unknown.
 Diana's vestal heart is won
 When she beholds Endymion.

I. M. ELTON.

OBITUARY.

VICTOR HUGO.

OUR readers will already have learned from the daily papers that the great poet who for many years past has held by almost universal consent the supreme position in the literature of his own country, if not in that of Europe, ended his long life on May 22. The story of his life has been told so often and with so much fulness during the last few days that we may be permitted to content ourselves with giving only a brief and rapid outline of it in this place. Victor-Marie Hugo was born at Besançon on February 26, 1802. His father, Joseph-Léopold-Sigisbert Hugo, the son of a carpenter at Nancy, though claiming descent from a noble family of Lorraine, had, in 1791 entered the revolutionary army, and had at the time of his son's birth attained the rank of major. Under the empire he rose to be brigadier-general, and subsequently, although retaining strong republican sentiments throughout his life, he accepted promotion to the rank of lieutenant-general from Charles X. Victor Hugo's early royalist views were derived from his mother, Sophie Trébuchet, who was a native of La Vendée, and who is said by some writers to have been a companion of Madame de la Rochejaquelein in the hardships so vividly described in her well-known *Memoirs*. The poet's childhood and boyhood were full of change and excitement. Before he had reached the age of fourteen he had visited Naples, Florence, and Rome, had spent a year in Madrid, and had returned to Paris; he had seen the rise and the fall of the Empire, the invasion of France by foreign armies, and the restoration of the Bourbon dynasty. These stirring surroundings exercised a powerful effect upon the development of his genius, the maturity of which was extraordinarily early. At the age of twenty, having already gained considerable celebrity by three striking poems, "Les Vierges de Verdun," "Le Rétablissement de la Statue de Henri IV.," and "Moïse sur le Nil," which received prizes from the Académie des Jeux Floraux of Toulouse, he published the first volume of his *Odes et Ballades*, which obtained for him a pension of 1,000 francs from Louis XVIII. In the same year he married, and in 1823 and the three following years he produced the works which are generally regarded as the first decided manifestation of the new romantic movement in French literature—the second volume of *Odes et Ballades*, and the novels, *Han d'Islande* and

Bug-Jargal. These novels, while bearing unmistakably the mark of genius, are, perhaps, still more strongly marked by that love of the fantastic and the horrible which mars the effect of some of their author's finest works. An enthusiastic band of young writers, on which one of its members, Ste. Beuve, bestowed the famous name of "Le Cénacle," attached themselves to Hugo as apostles of the new literary creed which he had promulgated, and which found fuller expression in his play of *Cromwell*, published in 1827, and in the spirited and eloquent preface that accompanied it. This drama has never been acted, and is, in fact, unsuitable for stage representation. Of its literary merit it is difficult for an Englishman to judge fairly, on account of the grotesque perversions of history with which the work abounds.

After several attempts to gain a hearing on the stage, which failed chiefly through objections raised by the censorship, Victor Hugo succeeded, in 1830, in having his *Hernani* produced at the Français. The fierce storm which raged at the first and succeeding representations of this play is one of the best known episodes of the history of the drama. The partisans of the poet triumphed over their adversaries, and the piece was a success. In the same year Hugo's play *Marion Delorme*, which had previously been forbidden by the censorship, was allowed to be performed; but his next dramatic work, *Le Roi s'Amuse*, was prohibited. The grounds of public morality which were alleged for this condemnation of the play were absurd enough; but it may well have been deemed dangerous to permit the performance of a piece in which royalty, in the person of Francis I., was so powerfully held up to contempt. Although Victor Hugo was still professedly a royalist, it is evident that his sentiments had already begun to undergo the change which resulted in his becoming one of the most devoted worshippers of the republican ideal. Of the series of dramatic works which followed, ending with *Les Burgraves* in 1843, two pieces, *Lucrèce Borgia* and *Ruy Blas*, attained a success unparalleled in the history of the French stage.

In 1831 Victor Hugo published the romance of *Notre Dame de Paris*, which is probably his greatest work in prose fiction. In *Les Misérables*, and others of his productions, he may have drawn personages more true to nature and more attractive, he may have touched profounder springs of emotion, but the style of these later works has less of sustained fire and energy, and their impressiveness is overlaid by inartistic philosophical disquisition. If the characters in *Notre Dame* are largely unreal and the historical colouring false, if the marvellous brilliancy of the style seems to be the glow of fever rather than that of health, there is no doubt of the enthralling interest of the book, which in its own kind is a masterpiece almost unapproached.

During the years from 1831 to 1840, the publication of *Les Feuilles d'Automne*, *Les Chants du Crépuscule*, *Les Voix Intérieures*, and *Les Rayons et les Ombres*, established Victor Hugo's claim to be regarded as one of the greatest lyric poets of France. In 1841 he was received into the Académie française, and in 1845 Louis Philippe made him a peer of France. When the republic was established in 1848 Victor Hugo was chosen a member of the Constituent Assembly, and subsequently of the Legislative Assembly, where he attached himself decidedly to the democratic party. He seems at first to have entertained a favourable opinion of the intentions of Louis Napoleon, but soon became one of the President's bitterest adversaries. After the *coup d'état* of December 2, 1851, he was banished from France, and took refuge first in Jersey, and then in Guernsey, where he continued to live until the fall of the Empire recalled him to Paris.

Among the fruits of his exile may be mentioned, in poetry, *Les Châtiments*, an invective of terrible force against Louis Napoleon, *Les Contemplations*, *Chansons des Rues et des Bois*, and the first of the three parts of that strange but brilliant collection of poems called *La Légende des Siècles*, a work which some French critics have regarded as the author's greatest achievement in verse. In prose his chief works during this period were the three novels, *Les Misérables*, *Les Travailleurs de la Mer*, and *L'Homme qui Rit*.

On his return to Paris he was solicited to enter into political life, and in 1871 was elected a member of the National Assembly, but resigned his seat after a few weeks. In 1876 he was chosen a member of the Senate, and occasionally took part in the deliberations of that body. Although more than seventy years of age, the poet did not permit himself any slackening of his accustomed industry, and the works of his old age are astonishingly numerous. Among these are *Quatre-vingt-treize*, an historical romance of 1793, the drama of *Torquemada*, and *L'Art d'être Grandpère*. On February 27, 1881, the seventy-ninth birthday of Victor Hugo was observed by the city of Paris with an unexampled display of popular enthusiasm, and each succeeding birthday has been celebrated by some appropriate public ceremony. At his funeral, which is to take place on Monday, France will offer one more demonstration of her reverence, not merely for the great poet, but still more for the patriot and the lover of humanity, who throughout his life laboured indefatigably and with pure motive, if not always wisely, to obtain justice for the oppressed and compassion for the miserable.

PROF. DANIEL SCHENKEL.

THE eminent Swiss theologian, Professor and Kirchenrath Daniel Schenkel, died at Heidelberg, after a long and painful illness, on May 20. He was born on December 21, 1813, in the little village of Dägerlen, Canton Zürich. He studied theology at Basel under De Wette and Hagenbach, and afterwards at Göttingen under Gieseler and Lücke. In 1837 he became Privatdozent at Basel, and worked in the University until 1841, when he was elected as chief Pfarrer of the Münster at Schaffhausen. In 1846 he began his great work *Das Wesen des Protestantismus*, the third and last volume of which appeared in 1851. Schenkel took his stand upon the so-called "Vermittlungstheologie," the *via media* between the old evangelicalism and the new criticism, and was selected as one of the contributors to Lange's well-known *Bibelwerk*. He wrote the commentaries on Ephesians, Philipians, and Colossians, and his volume passed into a second edition; but its place in the series was afterwards occupied by a commentary on the same epistles by Dr. Karl Braune. Upon the death of De Wette, Schenkel was called to Basel as Professor of Theology. He remained there two years, when the Grand Duke of Baden offered him the post of first University preacher, and the title of a grand-ducal Kirchenrath. He sided with the Liberal direction in the General Synod, and worked for the re-construction of the Hessian Church upon the basis of the Congregational principle ("Gemeindeprinzip"). As editor of the *Allgemeine Kirchenzeitung* he used the press to support the Liberal direction in theology and ecclesiastical constitution. In 1864 one hundred and eighteen parochial clergymen in Baden issued a protest against Schenkel's *Das Charakterbild Jesu*, four editions of which were published during the following nine years. Schenkel replied in his powerful appeal for clerical "Lehrfreiheit"—"Die protestantische Freiheit in ihrem gegenwärtigen Kampfe mit der Kirchlichen Reaktion" (1865). From 1863 he had laboured

hard at the foundation of the German "Protestantenverein." The idea and object of this important factor in the modern religious life of protestant Germany are expounded in his own *Christenthum und Kirche im Einklang mit der Kulturentwicklung*. In May, 1867, he had the great satisfaction of hearing the new General Synod emphatically proclaim the equality of the "Freisinnig" with the "Orthodox" direction in the Church of his adopted fatherland. The list of Schenkel's writings would fill a column. His most valuable and lasting contribution to theological and biblical science is doubtless the great *Bibellexikon* upon which so many able scholars worked under his editorship, the first volume of which appeared in 1867 and the last in 1875.

MAGAZINES AND REVIEWS.

M. DE CONTADES has given in the May *Livre* a very interesting account (at just the proper length and seasoned with just the proper amount of *esprit*) of Loutour-Mézeray, a Bohemian dandy of the Louis Philippe period, of whom it is permissible to suspect that a good many Englishmen have never heard. Yet Loutour, independently of his curious character and habits (which remind the reader of a novelette of Charles de Bernard, and which, indeed, illustrate the work of that charming *novelliste* better than almost anything we know), was somebody. He was Emile de Girardin's second in the famous duel with Armand Carrel. He made the *Journal des Enfants* for some ten years one of the most attractive of French papers. He earned the respect of Paris by being the first man to appear every day with a camelia in his button-hole at a time when camelias cost five francs each; and he was latterly Prefect of Algiers, in which position he might apparently have died if he had not (M. de Contades puts the thing delicately, but it seems to come to this) paralysed himself by excesses. The last two years of his life (he died in 1861) were passed in a condition of semi-idiocy. One does not drop many tears over Loutour-Mézeray, who can scarcely be said to have worn the great historian's name with a creditable difference; but his story, as M. de Contades tells it, is extremely readable.

SOME of the most interesting articles in recent numbers of *Mélusine* have been those dealing with tuneful legends; for example, M. Eug. Rolland, in noticing the collection of popular songs in *Ille-et-Vilaine*, by M. L. Decombe, illustrates his subject by adding the music and text of many other examples from the same district (Haute Bretagne); and M. A. Loquin gives the sad and cruel fate of the constant lady, Belle Isambourg, in five or six versions of the ballad (5th May). The most notable, however, showing "le rapprochement d'un rite antique avec un rite moderne," is the account of a new interpretation by M. Edon of the disputed ancient Latin text, "Song of the Arval Brothers," a kind of incantation, by means of beans, against ghosts, which he considers to be analogous to that brought in by Ovid ("Fasti," v. 436-444), and to which he therefore gives the name of "Chant Lémural." Summing up the author's arguments by instances of similar modern practices, "This," exclaims M. Gaidoz, "is true comparative mythology. Even if the Arvales' song slip from us like a ghost, we still have the text of Ovid" (March 20). We may also call attention to the study on Rhaetoromanian legends, by M. G. Decurtius, and traditions of cities swallowed by the sea. The different collections of legends connected with the sea are continued, to which is added a chapter on the queer ceremonies at crossing the line; while M. Tuchmann contributes largely to his curious store on fascination. A new

section has been begun under the title "Boeotians," to embrace all sorts of local stories of folly. Surely this is likely to become a pretty big one!

THE *Boletín* of the Real Academia de Historia for April has a paper on Recent Archaeological discoveries at Tarragona and on the Museum there, by Fernandez Sanahuja. Three family letters of Juan de Zumarraga, first Archbishop of Mexico (1539), are also printed. They give a very favourable idea of the writer's character. He was friendly with Las Casas, though opposed in opinion. On the discovery of the peninsula of California, he writes "The Viceroy wishes to send unarmed friars there in advance, and that the conquest should be a Christian and apostolic one, and not a slaughter" (*y no carnífera*). The number concludes with a curious translation into Gallegan of the "Libro IV. del Códice Calixtino," an early version of the Carolingian Legend.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANDRIEU, L. *Souvenirs d'un préfet de police*. T. 2 et dernier. Paris: Rouff. 3 fr. 50 c.
CHAMPEAUX, A. de. *Le Meuble: antiquité, moyen âge, Renaissance*. Paris: Quantin. 3 fr. 50 c.
DUERCKEN, J. *Der Grabpalast d. Patumenap in der thebanischen Nekropolis*. 2. Abth. Leipzig: Hinrichs. 60 M.
ELZE, E. A Letter to C. M. Ingleby, Esq., containing notes and conjectural emendations on Shakespeare's *Cymbeline*. Halle: Niemeyer. 1 M. 20 Pf.
EUDEL, P. *Collections et Collectionsneurs*. Paris: Charpentier. 3 fr. 50 c.
HAUSSEGGER, F. v. *Die Musik als Ausdruck*. Wien: Konegen. 3 M. 50 Pf.
ILG, A. *Franz Xaver Messerschmidt's Leben u. Werke*. Mit unkuendl. Beiträgen v. J. Batka. Leipzig: Freytag. 4 M.
LEBICHE, L. *Les souvenirs d'un vieux libraire*. Paris: Dentu. 5 fr.
LOEBICH, H. *Der Ingelheimer Oberhof*. Bonn: Marcus. 15 M.
MUNTZ, E. *Donatello*. Paris: Rouam. 5 fr.
NEUWIETH, J. *Albrecht Dürers Rosenkranzfest*. Leipzig: Freytag. 4 M.
REUSCH, F. H. *Der Index der verbotenen Bücher*. Ein Beitrag zur Kirchen- u. Literaturgeschichte. 2. Bd. Bonn: Cohen. 25 M.
RIVOYE, D. de. *Aux Pays du Soudan: Bogos, Mensah, Souakim*. Paris: Plon. 4 fr.
WELTRICH, R. *Friedrich Schiller. Geschichte seines Lebens u. Charakteristik seiner Werke*. 1. Lfg. Stuttgart: Cotta. 4 M.

HISTORY, ETC.

- COIGNET, Madame. *François 1^{er}: portraits et récits du XVI^e Siècle*. Paris: Plon.
DESTRAIS, Ch. *De la propriété et des servitudes en droit romain*. Paris: Berger-Levrault. 8 fr.
LENEL. *Grundriss zu Vorlesungen üb. Pandekten (ausser Erbrecht)*. Marburg: Elwert. 1 M. 20 Pf.
MUNIER-JOLAIN, J. *L'ancien Régime dans une Bourgogne lorraine*. Etude historique. Paris: Berger-Levrault. 6 fr.
NOSINICH, J., u. L. WIENER. *Kaiser Josef II. als Staatsmann u. Feldherr. Oesterreichs Politik u. Kriege in den Jahren 1763 bis 1790*. Wien: Seidel. 6 M.
SPECHT, F. A. *Geschichte d. Unterrichtswesens in Deutschland von den ältesten Zeiten bis zur Mitte d. 13. Jahrh.* Stuttgart: Cotta. 8 M.
ZWIRIDNECK-SUEDENHORST, H. v. *Die Politik der Republik Venedig während d. dreissigjährigen Kriege*. 2. Bd. Die Befreiung d. Veldin u. der Mantuaner Erbfolgekrieg. Stuttgart: Cotta. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLADEGO, G. B. *Monografie tecniche. Ponti in ferro ad arco, etc.* Verona: Münster. 20 L.
GUERBER, K. W. v. *Geologie v. Bayern*. 1. Thl. *Grundzüge der Geologie*. 2. Lfg. Kassel: Fischer. 5 M.
HOFFMANN, H. *Resultate der wichtigsten pflanzenphysiologischen Beobachtungen in Europa*. Gießen: Ricker. 5 M.
KOBELT, W. *Iconographie der schalentragenden europäischen Meeresconchylien*. 3. Hft. Kassel: Fischer. 4 M.
KOPPE, C. *Die Ausgleichungsrechnung nach der Methode der kleinsten Quadrate in der praktischen Geometrie*. Nordhausen: Kopp. 6 M.
OERTEL, K. *Astronomische Bestimmung der Polhöhen auf den Punkten Irchenberg, Hohensteig u. Kampenwand*. München: Franz. 2 M.

PHILOLOGY, ETC.

- ALY, F. *Zur Quellenkritik d. älteren Plinius*. Marburg: Elwert. 80 Pf.
GILLBAUER, M. *Philologische Streizüge*. 3. Lfg. Freiburg-L.B.: Herder. 1 M. 60 Pf.

LEGGI antiche della Città di Gortyna in Creta, scoperti dal Dott. F. Halbherr ed E. Fabricius, lette ed illustrate da Dom. Comparetti. Turin: Loescher. 10 fr.
STUDIEN, altitalische. Hrag. v. C. Paull. 4. Hft. Hannover: Hahn. 8 M.

CORRESPONDENCE.

THE BARONS OF CRICHE.

London: May 12, 1885.

A letter from Mr. Pym Yeatman to the *Derbyshire Times* of April 25, contains a real genealogical discovery, which deserves the attention of a larger circle than the readers of a provincial journal.

Ralph fitz Hubert de Rie figures in Domesday as Constable of Nottingham Castle, and Baron of Criche in Derbyshire. His grandson, Hubert fitz Ralph, was owner of the barony in 1166, and surrendered half of it in 1187 to Henry de Stuteville, who is said to have married his younger daughter and co-heir. The remaining half was inherited by his daughter Juliana, the ancestress of the Freschevilles. The descent of this barony was worked out in detail by the late Sir Frederick Madden, whose corrections of Dugdale are printed in the fourth volume of *The Collectanea Topographica et Genealogica*, but he cannot be congratulated on his performance, for he repeats Dugdale's mistakes in the first and second generations, while he superadds the blunder of giving Juliana de Frescheville a sister for the purpose of accounting for the partition of the barony in 1187.

Dugdale and Madden are agreed in confusing Ralph fitz Hubert, the Domesday baron, who was old enough to act as William of Normandy's guide in 1044, with the ruffian leader of mercenaries who was hanged as a brigand at Devizes by the partisans of the Empress Maud in 1140! They are also agreed that the Domesday baron had issue a son Ralph, who married Matilda, and was the father of Hubert fitz Ralph of 1166. But they tell us nothing about Hubert's parents, except their names, and that they were benefactors to Thurgarton Priory in Notts.

Now, it will be within the recollection of some readers of the ACADEMY that I printed in *Notes and Queries*, fourteen years ago, a pedigree of the descendants of Edward of Salisbury, the Domesday sheriff of Wiltshire, by his second wife Matilda, the daughter of Ralph fitz Hubert de Rie. When I showed that Matilda's granddaughter and heir, Leonia, wife of Robert de Stuteville, recovered by legal proceedings in the reign of Henry II, the manor of Gunby in Lincolnshire, which formed part of the Domesday barony of Ralph fitz Hubert de Rie. Leonia was the mother of Henry de Stuteville, to whom Hubert fitz Ralph was compelled to cede one half of his barony in 1187; and I have never doubted that this was a partition between the heirs of two daughters and co-heirs of Ralph fitz Hubert of Domesday. This, however, remained a guess until Mr. Pym Yeatman lately discovered at Rufford Abbey, in a chartulary of Thurgarton, what amounts to be positive proof of the correctness of my conjecture. For he has found four distinct charters, proving that Hubert fitz Ralph inherited the barony of Criche from Ralph fitz Hubert de Rie, through his mother Matilda, and not through his father, who was Ralph fitz Eudo, and (as Mr. Yeatman very probably suggests) was a younger son of Eudo fitz Spirewie, a Domesday baron and ancestor of the Lord Tattershal. It appears from one of these charters that Hubert's mother Matilda married, after the death of Ralph fitz Eudo, Ralph de Aincourt, the founder of Thurgarton, which will account for Hubert's calling Robert de Aincourt his brother, which has hitherto puzzled antiquaries. In another of these char-

ters Matilda distinctly describes Hubert as her heir, and Hubert subscribed one of Ralph de Aincourt's grants to Rufford Abbey as Hubert fitz Ralph fitz Eudo.

Mr. Yeatman deserves full credit for this discovery of the paternity of Hubert fitz Ralph, but he scarcely understands the full force of its bearing on the history of the barony of Criche, or else he would never have described as "plausible" Sir George Sitwell's "suggestion that Henry de Stuteville, the father of Robert, the husband of Leonia de Reivnes (who enjoyed the barony as if she were heiress in the time of Henry II. and John), married one Blachelle [sic], the second daughter of Hubert fitz Ralph." It is quite certain, from the lawsuit concerning the manor of Gunby recorded in the *Placitorum Abbreviatio*, p. 41, that Henry de Stuteville was the son and heir of Robert, by Leonia, who was the daughter and heiress of the younger Edward of Salisbury, whose mother was the daughter of Ralph fitz Hubert de Rie. The true story, therefore, of the Barony of Criche is now simple enough.

Ralph fitz Hubert, the Domesday baron, had two daughters who were both named Matilda. The elder Matilda married first Ralph fitz Eudo, by whom she had issue (1) Hubert, the Baron of 1166, and (2) a daughter, the wife of Geoffrey de Constantine. Matilda married, secondly, Ralph de Aincourt, the founder of Thurgarton, and had many children. Matilda, the other daughter of Ralph fitz Hubert, was the second wife of Edward of Salisbury, the Domesday sheriff of Wiltshire, and received from her father in frank marriage the manor of Gunby, in Lincolnshire. She married secondly, in the reign of William Rufus, Haseulf de Tani, by whom she had a son, Graelent. Her heir was her only son by her first marriage, Edward of Salisbury the younger, who distinguished himself at the battle of Brenmule in 1119, and had the prudence to disembark from the *Blanche-Nef* on the eve of its fatal voyage in December 1120. He married the heiress of the Norman fief of Raimes, and died shortly before 1130, leaving an infant daughter, Leonia, whose inheritance was usurped by her uncle, Graelent de Tani. Leonia was in 1185 the widow of Robert de Stuteville, and, as we learn from the Public Roll of 1203, recovered by process of law from Graelent de Tani the manor of Gunby. This, however, was not the full measure of the rights of which she had been deprived, for in 1187 her cousin, Hubert fitz Ralph, was compelled to surrender one-half of the Barony of Criche to Leonia's son, Henry de Stuteville, in satisfaction of his mother's hereditary claims.

I will make no apology for this correction of the received pedigree of the barons of Criche, because it will interest genealogical readers of the ACADEMY, and the full value of Mr. Yeatman's discovery will scarcely be appreciated without it.

EDMOND CHESTER WATERS.

TYNDALE'S "PENTATEUCH."

New York: May 7, 1885.

I have read with interest Mr. Dore's notice of my edition of Tyndale's *Pentateuch* in No. 673 of the ACADEMY, and would submit, *à propos* of the alleged solution of the mystery which involves so much of the life of Tyndale, that the case does not appear to me to be as clear as he seems to think.

The dates furnished him in advance of the forthcoming publication of the "Registrum" of the University of Oxford, establish beyond all doubt that "Will Huchins vel Hychins," "Will Hychyns vel Hochyns," took the several degrees, but do not prove that he and William Tyndale are identical. Their identity must be

established by evidence other than mere similarity of names. I have shown that there were quite a number of William Tyndales, and it is not improbable that there were a number of persons of the name of Will Huchins, &c. It seems to me that proof is required that the said "Will Huchins vel Hychins," &c., is "William Tyndale," and that proof must, among other things, contain satisfactory explanation why William Tyndale, during the time he spent at Oxford, went by the name of "Huchins vel Hychins," &c.; but perhaps that proof will be given in the promised volume.

The period covered by the given dates extends only from May 13, 1512, to June 26, 1515. If the dates relate to William Tyndale, the space of about three years is only a short and fragmentary part of the first forty years of his life, and does not necessitate a modification of the opening sentence of my biographical notice: "Obscurity shrouds the first forty years of the life of William Tyndale, uncertainty and mystery involve the remainder."

I infer, from Mr. Dore's allusions to typography, paper, binding and facsimiles, and references to Messrs. Fry, Quaritch, Sotheby, Wilkinson & Hodge, that he expresses the sentiments of collectors, and wish to say at once that I did not prepare my volume for the convenience of the few owners of imperfect copies of Tyndale's *Pentateuch*, but for the benefit of scholars and the general public, and that technical and other considerations, fully stated in the volume on pp. lxvii., lxviii., led me to adopt a form which, on the whole, seemed best suited to the purposes contemplated as given on p. lxvi.:

"The reasons which have moved me to make the present issue are these: it is designed to be a grateful tribute to the memory of the martyr-translator; to make this noble version, which, as a first translation, is not excelled by any other with which I am acquainted, generally accessible to Bible readers; to fix its text by actual collation with different editions; to establish its relation to the Latin and German Versions; to furnish a contemporary Commentary in the Notes of Luther and Rogers, and to enrich the Philology of the Language with a copious vocabulary."

As to Tyndale's request for his Hebrew Bible, Grammar and Dictionary, in which Mr. Dore sees evidence that he did not translate from the Hebrew, on the ground that "a man who was competent for the difficult task of making an independent translation of the Pentateuch must have already mastered the grammar of the Hebrew language," I wish to say that it is difficult to understand how he could possibly have translated without his Hebrew Bible, and I have no doubt that the most eminent Hebrew scholars whom Mr. Dore may consult in the matter will sustain me in holding that frequent reference to grammar and dictionary are indispensable to the production of an accurate rendering.

As a Roman Catholic, Mr. Dore's view of the burning of Tyndale's New Testament and of the merits of the version necessarily differs from mine, and for that reason we will agree to differ, but not without finally thanking him for calling my attention to the wording of my description of the title-page of "The fift Boke of Moyses called | Genesis. Newly correctyd | and | amendyd by | W. T. | M.D.XXXIII." The simple transposition of the words "ornamented border" will set the matter right. In the second edition I propose to change the sentence: "The book of Genesis in the Bristol copy bears the title:—in an ornamented border with woodcuts," &c., into "The book of Genesis in the Bristol copy bears the title:—in a border ornamented with woodcuts," &c., and thus dispose of every possible ambiguity.

J. I. MOMBERT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 1, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Inventors' Institute.

8 p.m. Aristotelian: "The Scientific Conception of the Measurement of Time," by Mr. E. Hawley Rhodes.

TUESDAY, June 2, 3 p.m. Royal Institution: "Digestion and Nutrition," by Prof. Gamgee.

7 p.m. Society of Architects.

8 p.m. Biblical Archaeology: "The Topography of Northern Syria, with special reference to the Karnak Lists of Thothmes III," by the Rev. H. G. Tomkins; "Specimens of the Familiar Correspondence of the Babylonians and Assyrians," by Mr. Theo. G. Pinches; "The Site of Tuls," by Prof. A. H. Sayce.

8 p.m. Civil Engineers: Annual General Meeting.

8.30 p.m. Zoological: "Anatomy of the Sonidae Rhinoceros," by Mr. Frank E. Beddard and Mr. F. Treves; "Megalopteryx hectori," by Dr. Julius von Haast; "On the Birds collected during the Voyage of the *Marchesa*—Part IV. Birds from Celebes—Part V. Birds from the Moluccas," by Dr. Guillemaud.

WEDNESDAY, June 3, 4 p.m. Hermetic.

THURSDAY, June 4, 3 p.m. Royal Institution: "Poisons," by Dr. C. Meymott Tidy.

4 p.m. Royal Society: Election of Fellows.

4 p.m. Archaeological Institute: "Some Early Sites and Works on the Margin of the Thames (tidal portion)," by Mr. F. C. J. Spurrell; "Roman Remains at Hitchin, Hert., and at Alresford, Essex—Comparative Notes," by Mr. John E. Prie; "Elizabethan Standard Weights and the Carlisle Bushel," by Mr. R. S. Ferguson.

8 p.m. Linnean: "Venation and Development of Foliage from Buds," by the Rev. Geo. Henslow; "Supplementary Notes on Restiaceae," by Dr. Maxwell Masters; "Occurrence of Lycopodites Vanuxemi in Britain, with Remarks on its Affinities," by Mr. R. Kidston.

8.30 p.m. Antiquaries.

FRIDAY, June 5, 8 p.m. Philological: "Accent in Sanskrit and Greek," by Dr. Weymouth; "On Intrusive *r* and *r*," by Dr. Stock.

9 p.m. Civil Engineers: President's Conversations.

9 p.m. Royal Institution: "Liquid Air," by Prof. Dewar.

SATURDAY, June 6, 3 p.m. Royal Institution: "The Teaching of the Twelve Apostles—an Ancient Document—with Illustrations from the Talmud," by the Rev. Dr. C. Taylor.

SCIENCE.

Die Gedichte des Catullus. Herausgegeben und erklärt v. Alexander Riese. (Leipzig: Teubner.)

ELLIS's discovery of the Bodleian MS. of Catullus, the interest which it excited, and the controversies which it engendered, brought Catullan studies into a prominence and activity which had not been theirs for many long years. Since 1878 there has been a pause; but now the long-promised commentaries have begun to come in. We have Riese; we are expecting Baehrens. May we not still hope for the appearance of Schwabe, and the completion of Benoist?

Though much has been done for Catullus—text and interpretation alike—though we may even go so far as to say that we now have some of the poems in the very form in which they left the poet's hand, yet not a little remains to be done even here, and he who waives the bounteous harvests to be reaped from other writers and in other fields of philological study, may still find his gleaning in Catullus. The world will read Catullus while the sand shifts and the stars shine in the night; but who save devotees to Latin literature in itself will turn the pages of the Latin Anthology?

Let us see how Herr Riese has succeeded in his latest adventure. His book consists of a demy octavo, containing 43 pages of preface and introduction, and 286 of text, annotations, and indices. In his preface he tells us distinctly that he did not intend to make his book a catalogue of interpretations or propositions advanced by his predecessors. "So far," he says, "as they advance the better

understanding of the poet, I adduce them; but, where they do not satisfy this criterion, I leave them alone." In his anxiety to do this, he sometimes even omits to specify his own contributions to the study of the poems. We may take the introduction to illustrate his plan. In less than forty pages he gives a careful and adequate *précis* of what is known of the life of Catullus and his relations with Lesbia, of her identity, of his personal and poetical qualities, his style, or rather his two styles (for Riese, after F. Süss, is very careful to distinguish between the poems composed in every-day language and those of a more exalted tone), and their constituent vocabulary and idioms, the time of writing and publication of the poems, their history in later times from Nepos to Petrarch, the relations of the MSS. to each other, a list of the most important printed editions, and, lastly, a summary account of the poet's metres and prosody. In his desire to have nothing but the positive and well-established, Herr Riese doubts even of the identification of Lesbia with the notorious Clodia, and goes so far as to suggest that the words of 8.15 *sq.*, and especially *cuius esse diceris?* may possibly point to a freedwoman! His chronological arrangement of the Lesbia elegies is probable, and especially as regards the place of 11, which he assigns to 55 B.C., and takes to be Catullus's cold and quiet answer to some ill-timed overtures of Lesbia (perhaps through Furius and Aurelius, to whom the poem is addressed), the *meae puellas* of the fifteenth line being now only a phrase—a phrase, perhaps, quoted from the would-be mediators. His examination of the two styles already referred to (xxiv.—xxx.) is most instructive. To pass to the text itself. For his critical apparatus Herr Riese depends upon Bährens, as supplemented by Schulze and Bonnet; but he handles these materials in an independent way, and he occasionally introduces conjectures of his own. An example is 6.12 *nil celare ualet, nihil tacere*. This and the two others which he cites in his preface, viz., 64.16 *felici* for MS. *alia* (or *atque alia*) and 115.4 *dum bono ipse eget* for *modo*, taking the hint from Avanti's *bona* in 115.4, which he also adopts, are not particularly happy. More attractive is the proposal to read in 6.12 *pandes* (subj. from *pandare*, "to bend"), though the use with *latera* requires supporting, and in 22.13 *si quid hoc uenustus uidebatur* (MSS. *hac re tristius*). In the vexed passage 25.5 he reads *cum luna* (with Heyse) *balnearios ostendit oscitantes*, "when it is late and the bath attendants are sleepy." In 31.13 he suggests *uos quoque umidae lacus undae* in his note, but keeps Avanti's *uosque limpidae* in the text. In 47.2 *mundae* is deserving of consideration, though Riese's quotation from Martial 3.58.45 is not to the point. On 63.5, a much emended passage, he proposes *deuolsit icta acuto sibi pondera silicis* (a proposal half abandoned in his Addenda). In 64.215 he reads *longe incundior*, which is unquestionably right. In 64.287 he conjectures *uariis . . . choreis* for MSS. *duris*, comparing Manil. 1.668 (of the stars). I prefer the old correction *Doris* (from *Dorus*) here and in Prop. 4(3).8.44. In 68.85 he reads *scirant* (with L. Müller), but *abiisse* with the MSS. in the sense "that the Parcae had determined that he should speedily depart from life," instead of the usual and necessary *abesse*. Riese

will have it that *afors* is required; but the "fatal" maidens have a right to use the "prophetic" present. Other changes are in 76.5 *longa pietate* for *in longa aetate* MSS.; 110.7 *fraudando officio* for MSS. *efficit*, certainly right. But in 113.2 *Mucilla* is as certainly wrong, both note and illustration. Benoist's accusative, which had also occurred to me, is the only possible case. In 115.1 *siluas* is not near enough to the MS. *istar* (*instar*).

In his commentary and exegesis Herr Riese is clear, judicious, and compact. He is thorough—sometimes unsparingly thorough—in his explanations. The notes on each poem are preceded by an introduction dealing systematically with the subject, occasion, metre, style, and contents of the poem. One of the most interesting of these introductions is that to 49, on the question whether the thanks to the *optimus omnium patronus* are serious or ironical. It is a pity that Riese has not seen his way to a conclusion. Riese's style of annotation may, perhaps, best be illustrated by his notes on 27.5–7, *et uos quo lubet hinc abite, lymphae, uini perniciēs, et ad seueros migrate: hic merus est Thyonianus*.

"5. Wasser verderbt den Wein: etwas anders Hor. c. 3.19.13 ff. 6. 'aquam foras vinum intro!' clamavit Petron. 52. Man denke an deutsche Trinklieder. Etwas anders sagt Diphilos: τὸ γὰρ ὕδωρ (sic) ἀπὸν τοῦτ' ἐστὶ τῇ ψυχῇ κακόν.—seueros] 'Wassertrinker' wie Hor. epp. 1.19.10. Anders c. 5.2. 7. hic] 'hier ist reiner Bakkhos-trank.' Der Gott heisst Thyoneus, der Glühende, von seiner Mutter Semele-Thyone (Hor. c. 1.17.23, Ov. m. 4.13.6.) und es ist nun in scherzhafter Analogie zu Formianus, Nomentanus u. dgl. ohne Griechisches Vorbild gleichsam eine Weinsorte 'des Bakkhos Glühtrank' erfunden. Das masc. steht wie in *Tmolius* oder *Phanaeus* bei Verg. g. 2.98 als Gracismus zu *obor*."

A few more remarks on particular points. On 3.16 Riese shows, from a number of passages, that *o factum male! io miselle passer!* is impossible, as it is Catullus's invariable custom to repeat and not to vary his interjections. An interesting note is that on 62.57, *cara uiro magis et minus est inuisa parenti*, where the sense is that, instead of becoming *inuisa parenti* by remaining unmarried, her marriage makes her *cara uiro*. There is a kind of Greek correlation between the comparatives. I cannot, however, agree with his explanation of the last line of the sixty-fourth—"contingi: von den Menschen lumine claro, in ihrem Himmel"; still less with his denial of Catullus's use of *uester* for *tuus*, as to which (29.20) Mr. Munro in his "Criticism and Elucidations of Catullus" (p. 216)—which, like his edition of Lucretius, has disappeared from the book market, to the great injury of English scholarship—says, on 99.6, "If *vestrae* is not for *tuae* here, then it seems to me that any *tuus* in the language might be made out to be really a *vester*." He has, however, been only unlucky in missing J. B. Bury's explanation of *multus* in Bezenberger's *Beiträge*, 1884, p. 239. Occasionally, Herr Riese shows a curious want of power to comprehend the situation, as in 61.3, *rapis*, and *ib.* 56, *fero inueni*, the connexion of which he will not admit, in 62.46, where his remark that it is a "sehr starker Ausdruck, wohl ohne Analogie," is ludicrously naïve. The same is seen in his adopting the reading 36.9, *et hoc pessima se*

puella uidit iocose lepide uouere diuis, which makes Catullus use the same word to express "the naughty girl" and the "most wretched of poets"! He is also too strict in his argumentation on the *Veneres Cupidinesque* of 3.1, where the plural *Veneres* simply generalises the form of address (cf. Kühner, *Lat. Gr.* II., § 20.3) and on 13.9 *meros amores* (which he prints *A.*), which he will have is always used of persons in Catullus, in spite of 38.6 (where he tries to establish his view), supposing that the gift of the Love-Gods is "überschwenglich" identified with the Love-Gods themselves. He has a certain number of etymological notes, some of which are good, as 106.2, on *discopere*, where he distinguishes between the *dis*, meaning "asunder," and the *dis*, meaning "doubly" or "powerfully," as in *dilaudare*, and perhaps *disperire*, and others not so well, as on 17.17, *pili uni*, which he takes as a genitive instead of a locative. So far as I have observed, Riese's feeling for the metre is unexceptionable. On 31.13, however, if it were necessary for him to quote Rosberg's conjecture, *hodie*, and to call it "paläographisch gut," he should have added "metrisch aber unmöglich."

In conclusion, I have only to add that, in spite of certain blemishes, Herr Riese's *Catullus* is not only a valuable contribution to Catullan literature, but that it has also the merits of a practical commentary for ordinary use, being at once full and concise, interesting and yet not irrelevant.

J. P. POSTGATE.

Since the above was written, death has suddenly removed from among us the greatest scholar of our land. Though the loss of a man like Munro could never have been passed over without some tribute of homage and grief, I should not have offered any opinion upon his work, in the face of other judgments which have a more especial claim to be heard, if it had not seemed to me that these had failed to catch the full value of his contributions to the study of Catullus. It is not a question, in these "Criticism and Elucidations," whether a particular conclusion is right or wrong, or a particular emendation convincing, plausible, or ingenious. The book itself is a model to the student; its reading a lesson in criticism. Even the biased and the indifferent must be struck by the clearness and directness of his vision, and his power of seizing and never relinquishing the essential and practical. All must admire the thoroughness with which he handles a question. Rigorousness of deduction, converging accumulation of proofs, pertinent analogies, apt illustrations, all are massed upon the adverse position, which must be strong indeed to resist a combination like this. I know nothing more stimulating or suggestive than his masterly defence of Caesar's private character or his refutation of Conington's disparagement of Catullus. Where he has erred—and who is exempt from the common infirmity?—it is this hard and clear thinking which is the cause. The authors with whom he deals are sometimes cloudy and inconsistent, the external evidence is often vague and conflicting and incapable of being forced to a conclusion, and the very language which he knew so well will not always yield, even to the urgings of a master like Munro. I cannot think that

such a book will be allowed to perish from the world, nor repress the hope that, if it is to be preserved, his other contributions will not be forgotten.

CORRESPONDENCE.

LATIN L FOR D.

Oxford: May 25, 1885.

I venture to send you the following notes on Mr. Wharton's suggestive and interesting article:

1. The Latin *lago*, "a mattock," can hardly have any radical connexion with Anglo-Saxon *lécian*, "to make a dike," from Anglo-Saxon *dic*, "a dike." It is generally agreed that *dic* is the English equivalent of the Greek *τεῖχος* (for *θεῖχος*) from an Aryan \sqrt{DHIGH} , a root represented in Latin by *FIG*, as in *figere*, *figulus*. The Latin *l* (= *d*) can only stand for an Aryan *d*, which in English would be not *d*, but *t*. For instance, *lacrima* = *dacrima* = Gothic *tagr* (for *tahr*), English *tear*, from \sqrt{DAK} . For the same reason the Old Low German word *dote* cannot be compared with the Latin *lolum*, nor Gothic *dauhtus*, "death" (from *divan*, "to die"), with the Latin *lētum*.

2. Mr. Wharton connects Latin *prōles* with Gothic *frasts* (*frēvōs*). I would suggest that Gothic *frasts* (= *fra-asts*) is a derivative from *asts*, "a bough, twig, branch," and therefore should not be separated from the synonymous Greek *ἄστος* (Curtius, *Grundzüge*, p. 580), from \sqrt{AS} , "to sprout, to shoot" (Fick, iii. 504). These words should be kept distinct from Latin *prōles* (= *prō-ōles*), a derivative from *ōlère*, "to grow," from \sqrt{AL} (see Curtius, p. 358). The original character of the Latin *l* is assured by the Gothic and Irish cognates.

3. I do not think the derivation of Latin *hēres* from a \sqrt{Xad} will be accepted. Curtius produces good evidence for connecting *hēres* with the Sanskrit \sqrt{HAR} when he adduces the Sanskrit *āra-haras*, "receiving an inheritance." For illustration of this etymology cf. Maine's *Early History of Institutions*, p. 216.

4. The Hebrew name *Zebulun*, from the verb *zabal*, "to lift, to exalt," has no etymological connexion with the Hebrew verb *zabad*, "to give," Arabic *zabada*. The words are brought together in Gen. xxx. 20 in accordance with the figure *paronomasia*, which is of such frequent occurrence in the Pentateuch. For remarks on *zabal* and its cognates I would refer your readers to Cheyne, *Prophecies of Isaiah*, ii. 160, ed. 1882, and Delitzsch's *Hebrew and Assyrian*, p. 38.

5. It is contrary to the laws of French etymology to account for the French name *Gilles* by the hypothesis of the change of the *d* of *Ægidius* into *l*. The *l* of the French name is due to the diminutive *Ægidillus*, the *d* dropping out as in French *mi*, from Latin *medius* (see ACADEMY, No. 645, p. 164, where reference is made to an essay by Gezelle on the name *Alysius* and its transformations).

A. L. MAYHEW.

SCIENCE NOTES.

THE statue of Mr. Charles Darwin, executed by Mr. J. E. Boehm, and forming part of the Darwin Memorial, will be presented to the trustees of the British Museum, in trust for the nation, on Tuesday, June 9. The statue will be unveiled by Professor Huxley, and received on behalf of the trustees by the Prince of Wales. The ceremony will be performed in the Great Hall of the Natural History Department of the British Museum in the Cromwell Road, South Kensington.

THE Scottish Geographical Society has concluded its first session, and has had fifteen general meetings of the society, at which many famous explorers and travellers have delivered

addresses, including Mr. H. M. Stanley, Mr. Joseph Thomson, Prof. Vambéry, Mr. H. O. Forbes, Mr. H. H. Johnston, and others. Lieut. Greely, Prof. Vambéry, and Mr. Holt Hallett have, among others, promised papers next session. The membership already numbers 900. In addition to other good work done by the society, a subscription of £400 was raised by some of its members for Mr. Forbes's expedition to New Guinea.

WE learn from the New York *Nation* that the construction of the Lick Observatory on the summit of Mount Hamilton, California, has advanced so rapidly during the past two years that the establishment is now practically complete, with the exception of the great telescope. The entire institution would have been completed at the close of the present year and given over to the management of the Regents of the University of California, had not the opticians been defeated in the prompt fulfilment of their contract by the unfortunate failure of the glass-makers to produce a piece of crown glass of the size and perfection required for the objective of the telescope. It is now reported that the new management of the firm of Feil, of Paris, has already overcome the difficulties incident to the making of the great disc; and, if no accident shall happen, it is to be expected that the Clarks, of Cambridgeport, will have begun their work of figuring it before the end of the coming summer. The trustees anticipate that the instrument will be ready for use not later than the autumn of 1887.

PHILOLOGY NOTES.

M. ERNEST DESJARDINS' edition of the *Tabula Peutingeriana*, the publication of which was interrupted after the issue of the fourteenth part several years ago, is about to be completed in four additional parts.

ENGLISH students of Syriac will be glad to know that a translation of Noldeke's *Syrische Grammatik* is in preparation by Mr. J. H. Macdonald, and will be published in the autumn by Messrs. T. & T. Clark, of Edinburgh. The translation will be revised and corrected by the author, so that it will be substantially a second edition.

WE mention a pamphlet on the sources of part of *Aurelius Victor*, by Dr. A. Cohn (Berlin: Cohn), only because it contains a collation of a Bodleian MS. of *Aurelius* (Canon Lat. 131), and it may be as well to warn any English students that the collation is not very exact. The writer's theory as to the MSS. of *Aurelius* has been dealt with lately by Prof. Mommsen, and, as we think, disproved.

MEETINGS OF SOCIETIES.

EDUCATION SOCIETY.—(Monday, May 18.)

MR. F. G. FLEAY, in the Chair.—Mr. E. Cooke read a paper on "Our Art Teaching and Child Nature." The discussion in the art section of the International Conference on Education at the Health Exhibition last year was renewed, more especially the teaching and course of the South Kensington Schools in relation to the child's mental condition. The questions of colour-design with that of drawing from imagination and freehand were discussed with relation to the development of the child's faculties as illustrated by its expressions, more especially in drawings, the conclusion being that these subjects should be taught earlier. Children's drawings were used, suggesting a means of obtaining a scientific basis for a method of teaching drawing, and to demonstrate characteristics bearing on the question of interest or accuracy, which concluded the paper.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 21.)

MR. J. HILTON in the Chair.—Mr. W. T. Watkin

communicated a rubbing and notice of a Roman inscription found near Bala, which is interesting, as being the first one of the first cohort of the Nervii that has occurred in Britain.—Mr. W. S. Walford exhibited, and made some remarks on, a fine engraving of the Battle of the Boyne.—Mr. Park Harrison read a paper on a necklace found in 1868 in a mummy-pit at Arica, Peru. He described it as being composed of bugles, alternating with diminutive chevron beads, with a bronze pendant in shape of a bell. The bugles evidently once formed part of earlier necklaces, being of several different sizes and tints. They are square in section, like some of unknown date and origin in the Ashmolean Museum. In both there is a core of clear but imperfect glass, covered with opaque white, which, again, is coated with semi-transparent glass of a greenish-blue colour. The chevron beads are identical in pattern with examples found in Egypt and certain maritime districts in the north of Europe. Five only have been met with in Italy and the Mediterranean, and four are reported to have been seen in the Pelow Islands, all of which seems to point to commerce with uncivilised peoples. At Arica several objects, associated with the necklace, are decidedly Egyptian in type. Dr. E. B. Tylor was quoted as attributing the knowledge of bronze in Central America and Peru to the drifting of a Chinese or Japanese junk; and M. Ber accounts for a blue glass ewer of Oriental form, which he discovered at Ancon, to a like cause. As, however, it appears from a recent paper by Dr. Edkins, that allusions occur in old Chinese books, of contemporary date, to commerce by sea with Arabia in the first centuries of our era, Mr. Harrison thought it also probable that vessels were occasionally driven by gales from the coasts of Southern India or Sumatra, and then carried eastwards by the drift-current, which flows for three months of the year in the latitude of Fiji, as far as Easter Island, wreckage being deposited on its shores from the opposite side of the Pacific. It was mentioned that at Quito the Spaniards were told that giants arrived at a remote period from the west, in vessels sewn together with sinnet, a mode of construction which early writers state was peculiar to Arabia. Glass beads, Egyptian art, and the practice of embalming reached Peru presumably by this southern line of drifting, and here and there traces exist along the route that eastern civilisation passed that way.—The Rev. G. F. Browne read a paper, illustrated by a fine collection of rubbings, on some "Scandinavian" or "Danish" sculptured stones found in London, and their bearing on the supposed "Scandinavian" or "Danish" origin of other sculptured stones.—The Rev. J. L. Fish exhibited a small silver-gilt covered cup, used as a chalice, together with a small silver paten of the same material, presented to the Church of St. Margaret Patten by Newbrough Swingland, parish clerk, in 1744. The cup bears the London date-letter for 1743-4, and the salver that of 1738-9.

ROYAL HISTORICAL SOCIETY.—(Thursday, May 21.)

THE LORD ABERDARE, President, in the Chair.—Mr. C. A. Fyfe, V.-P., read a paper on the Establishment of Greek Independence, with especial reference to the policy of England and Russia at that epoch. He traced the material and intellectual progress of Greece during the eighteenth century, showing that the war of independence was but the last act in a long drama of revival and progress; exhibited in some detail the work of Koraeis and others in giving to the reviving Greek nation bonds of literary and intellectual union; and, after discussing the influence of the French Revolution and subsequent wars upon Greece, narrated the military events of the Hellenic revolt down to the time of the intervention of the great Powers. The diplomatic part of the paper embraced an enquiry into Canning's exact position and intentions in his joint action with Russia, and justified the course taken by that statesman, in spite of the ultimate failure of his policy to prevent war between Russia and the Porte.—A discussion followed, in which H.E. M. Ch. Mijatovitch, Servian Minister; H.E. M. G. A. Argyropoulos, Chargé d'Affaires of Greece, and Mr. Hyde Clarke took part.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromes, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KENN, 114, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

III.

VERY favourably distinguished in some respects from most of its surroundings here is Mr. Stanhope Forbes's picture, "A Fish Sale on the Cornish Coast" (1093). In the middle distance a fish auction is going on, and some fisher-folk, grouped near stranded boats in the foreground, have thrown their purchases, fresh from the nets and all dripping with the sea water, on the sand at their feet; the fishing-smacks stand out a short way from the shore, on the calm, grey water, under a dull, lowering sky. The picture is prose, but good honest prose, quite free from false sentimentality; and if the characterisation is neither very searching nor very sympathetic, it is yet true and unaffected as far as it goes. Very cleverly suggested is the heavy, moisture-laden atmosphere, and the colouring is admirable within the sober quaker-like harmonies to which the painter has restricted himself; but, on the other hand, neither the aerial nor the linear perspective are altogether satisfactory, the line of the horizon being too high—unnecessarily so, indeed, for the necessities of the picture—and the sea appearing to rise like a sheer grey wall from the beach, rather than to recede as its natural prolongation. French technique has, it would seem, something to do with the success of the work, and it will be necessary to examine others by the same hand before venturing to predict the exact place which the artist will take up. As its pendant in the same room hangs a very complete, cleverly devised piece of genre, "His Last Work" (1160), by Mr. W. H. Bartlett, showing a young widow who stands in a sculptor's studio displaying to a scarcely very sympathetic audience her husband's last piece of sculpture. Apart from its skilful lighting and arrangement, the picture is, unfortunately, supremely uninteresting, notwithstanding the too visible effort to introduce a note of artificial pathos, such as it is rightly or wrongly deemed that the special public of the Royal Academy thirst for. The same false note has been struck by two very promising painters, whose works are among the less trivial and commonplace of the year's show. Mr. Bottomley, who has already unmistakably proved that he possesses real sentiment and power, sends "Death's Betrothed" (906), an admirably drawn and foreshortened figure of a young girl lying dead on her bed, having above her head a large crown of orange-flowers; behind her couch dimly looms a skeleton, half shrouded in dark draperies. This tawdry symbolism is wholly unnecessary, in so far as it is intended to enhance the natural pathos of such a subject. Is not the dread mystery of youth in death sufficiently moving in its awe-striking contrast and tragic simplicity, without such artificial and unsuggestive development as the painter has here sought to give to his work? Mr. John R. Reid, too, in his "Fatherless" (1113), a picture which has many admirable qualities, has struck in one instance the discord which jars, and detracts from the sympathetic force of a work which would otherwise fully tell its own tale. A widow is seen leading her young child, dressed in black, through a crowd of country-folk of rough but kindly aspect, assembled at a primitive fair which is being held on a down overlooking the sea. The little one, upon whom the mother is gazing with sad but composed mien, is feeding a calf. It is in the delineation of this child that the mock-pathetic note has been struck, from which the painter might so easily, and with such gain to his work, have abstained. Mr. Reid attains his

favourite "plein air" effect with his usual skill, but he would do well to remember that nature has other robes than the dull blue-green garment in which he loves to invest her, and that, in his devotion to one particular atmospheric effect, he may very easily drift into mere mannerism.

Incidentally we have already spoken of some of the most prominent portraits of the year. Sir Frederick Leighton contributes, in addition to the decorative frieze already described, four such works. One is "The Lady Sybil Primrose" (281), a child dressed in a white frock with blue ribbons, and standing erect against a chair of richly-toned brown plush, holding a doll which hangs unheeded from her hand. Another, fancifully entitled "Serenely Wandering in Trance of Sober Thought" (104), is a blonde of perfect form and feature, robed entirely in dull, harmonious blue, and standing fronting the spectator with face seen almost in profile. Yet another portrait, called "Phoebe," shows us the head and bust of a young girl, with hair of red gold, wearing a plumed hat of olive green. The President, in thus withholding from publicity the names of two of his fairest sitters, shows a laudable discretion which has long been the rule in France, but which at home is still of great rarity. It would, perhaps, from a commercial point of view, be a bad thing for the painters, but it would certainly be a great gain to the art-loving public if the example so set were more generally followed. What innumerable square yards of complacent vulgarity, of smug conceit, of distressing self-consciousness, what exhibitions of crude and tasteless millinery, we might possibly, under such circumstances, be spared! These specimens of Sir Frederick Leighton's art show all his wonted capacity for taking infinite pains, his anxiety to obtain charm of colour by fastidious choice and assortment of tints, and his unwearied search after harmony of line and arrangement; but they scarcely show more than this. We must grieve that these beautiful beings, whose substance is apparently ivory, coral, and orient pearl, have, in their too subtle exquisiteness, neither the textures nor the hues of life; though this is in itself a not altogether unpardonable sin, seeing that many great and noble portraits—such as, for example, those of Ingres and Flandrin—have been open in some degree to the same reproach. We must grieve still more that they have no idiosyncrasy, that they show no characterisation either physical or mental, that they leave on the mind absolutely no impression, save a vague recollection of chiselled features, delicately polished surfaces, and hues of subdued brilliancy.

We cannot, alas! be blind to the fact that, while Mr. Watts still exhibits a freshness and vigour of conception, a keen sympathy and intuition given to no other living Englishman, his hand, never unerring in its technical skill, serves him with less certainty than in former years. His portrait of "Miss Laura Gurney" (201) has much of the subtle charm which he so well knows how to impart to the delineation of youth and freshness; but, on the other hand, it would be idle to pretend that the drawing and modelling of the face and hands are wholly satisfactory. The beautiful broken tints of the long crimson mantle bordered with fur are obtained with great skill, and assort well with the carnations.

Mr. Frank Holl pursues with his usual popularity his career as a painter of successful and prominent Englishmen of all manners and conditions. All his qualities—breadth and decision, power of modelling, and forcible, if harsh and monotonous, tone—are again evidenced in the series of works which he contributes. We must own, however, to a desire for a greater variety of conception, colour, and general treatment

than is here displayed, and for some evidence that the painter takes a more profound interest in the higher mental characteristics of his sitters, and seeks to see in them something more than a mere procession of important personages whose counterfeit presentment he stands condemned to produce. The task is without doubt a difficult one; for these masks of modern life—rendered less and less easy to interpret by the necessity which a career of worldly success has forced upon their owners of constantly playing a part—oppose often an almost impenetrable barrier to any endeavour not only to portray, but to decipher; and, as a natural result, the faithful and uninspired reproduction of their prominent physical characteristics becomes profoundly uninteresting and even repellent to the observer.

Mr. Holl's rival, Mr. Oulless is, so far as execution goes, not seen at his best this year; his mannerism of touch, more pronounced than ever, gives to the faces of his sitters an uninviting paintiness and opacity, a tapestry-like appearance very far from suggesting nature. He has, however, far more intuition and sympathetic power than his competitor, and of this power his portrait of the Bishop of Worcester (240) is a favourable specimen.

Whatever may be the exact estimate formed of Mr. Sargent's undoubted ability, it is manifestly impossible to pass over any picture of his. The peculiarities of his mode of conception, as regards externals, and his great skill in technical matters, would forbid this, even had his works no other attraction. His portrait of "Lady Playfair" (586) is in its way one of the most striking performances of the year, though it is evident that the painter has not been sufficiently in sympathy with his model to add to his delineation just that charm which is what it chiefly lacks. The orange satin of the lady's bodice, with its changing reflections, is rendered with admirable dexterity, yet it is somewhat overpowering in its effect on the carnations, which have not the brilliance or transparency which they should possess to enable them to derive advantage from the juxtaposition. Especially good, though somewhat slight in execution, is the right arm, with its expressive hand half covered by the gauzy folds of the skirt.

One of the most remarkable portraits of the year, one, indeed, which reveals in a high degree the rare and precious quality of real characterisation and human sympathy, is the "Portrait of a Lady" by Mr. C. N. Kennedy (1107). He has portrayed with true yet unexaggerated realism an aged lady, who appears seated, wearing sober garments of black silk and lace, with a head-dress of black velvet and white lace. The effect produced is a singularly powerful and direct one, for the very reason that the painter has ventured to present to us, without repulsive emphasis, yet without misplaced idealism, a true and moving type of old age, relying on his own intuition and penetrating power to evolve the noble element of pathos inherent in such a subject, but none the less difficult to express. The handling is, if free, yet somewhat loose in parts, and the general tone not very agreeable; but on the other hand much dexterity is shown in the execution of some details, such as the jewels and the head-dress. Another solid and well-modelled performance, full of character, though sober and unpretentious, is the full length (283) exhibited by Mr. Farquharson, who has not often appeared before the public as a portrait painter.

M. Fantin, who, as regards the hanging of his pictures, has been this year treated with scant courtesy at both the principal exhibitions, sends the portrait of a young lady (83) seated almost fronting the spectator, dressed in a simple gown of brownish yellow, set off with delicate white lace at the neck and sleeves.

This, if not quite equal in concentrated power to the magnificent "Etude" of two years ago, is yet a very fine work, full of subtle characterisation, firmly modelled, and leaving a most grateful impression of noble calm and serenity. Exception may, perhaps, be taken to a certain scratchiness of execution, and to a want of breadth in the disposition of the drapery.

The aims and tendencies of landscape art proper remain much what they were. With very few exceptions, the object sought to be attained in even the most elaborate and carefully wrought work of this class appears to be at the utmost to excite a certain curiosity, or a reminiscence akin to that of the tourist—a mere interest of a topographical or spectacular kind. Little or no attempt is made to evoke emotion of a higher order, to emphasise the suggestiveness, the solemnity, the true import of any phase or mood of nature, or to express, besides the mere phenomena of the outside world, in the representation of which absolute realism can never be hoped for, the impressions produced on humanity by its varied aspects, in the true interpretation of which so profound a pathos may be attained. An art which deliberately renounces, or cares not to strive after such higher aims, which so easily contents itself with the lower point of view, must necessarily occupy a subordinate and inferior position, whatever may be the technical proficiency or the superficial charm attained by those who practise it. Mr. Hook cannot be ranked among those who are satisfied with a merely perfunctory and superficial reproduction of nature. He is not a master of elevated or varied expression, but he suggests with truth and with genuine zest those special aspects of the sea and land which are in harmony with his mood of keen joy in the freshness, the boisterousness, the freedom from restraint suggested by the bright, everpalpitating waves, the winds, and the undulating green coast-lines that he loves. His poetical and suggestive power is by no means of a high order, but it is of its own kind unmistakable, and affectation is at all times absent from his works. The limited scope of his art leads, however, to the perpetual and very irksome repetition of subjects such as those indicated, from which the painter seldom or never ventures to depart. In one of the works exhibited this year Mr. Hook is quite at his best. This is "After Dinner rest awhile" (146), a sea-piece showing in the foreground a number of cormorants, who, gorged with the results of a successful morning's fishing, have lazily settled on a cluster of low-lying brown rocks, through which the water, momentarily reduced to stillness, and tinged with the dark hues of the sea-weed, is gradually creeping. In strong contrast is the green-blue sea beyond, strongly agitated, yet withal of cheerful, rather than threatening aspect, with its columns of snow-white spray dashing over the rocks in the distance. The picture is all the more interesting for the absence of the conventional and uninteresting figures with which the painter so loves to people his canvases. Mr. Vicat Cole, chief of the uninspiring school of which we have already spoken, is also seen to some advantage in the "Ifley Mill" (135), a less perfunctory, if scarcely more inspiring, performance than some recent works from the same hand. Mr. Leader was some short time ago one of those landscapists who inspired certain hopes; but these have been rudely dashed by his later productions. His chief aim seems, indeed, to be to rival Mr. Vicat Cole in the bringing forth of large and elaborate canvases, carefully and ably laid out, but more suggestive of paint than of nature, and entirely unsympathetic in their laboured precision. A typical specimen of his work is "The Old Holyhead Road through

North Wales" (1033). Mr. Macwhirter has a large capacity for seizing upon aspects of nature grandiose and effective from a spectacular point of view, rather than truly and deeply impressive. His canvases, too, are generally skilfully laid out, but the execution is so superficial and ineffective that such pleasure as his views might afford is never without alloy. "The Track of a Hurricane" (662), an extensive prospect of mountain-side, showing trees uprooted and scattered by a hurricane which has passed away, leaving the heavens smiling, is his most notable contribution. A painter of a very different stamp is Mr. Alfred Hunt, than whom no living Englishman is a more enthusiastic nature-worshipper. None takes a more genuine delight than he in delineating subtle passing effects, in rendering the rising mist, the myriad reflections in the silent pool, the rocky banks of the swift river, the rays of the sun filtering through dense foliage. Unfortunately—in his large oil paintings at any rate—his delight in local truth, his keen love of detail in nature, have caused him to lose sight of breadth and homogeneity, so that at a certain distance his works suggest nothing to the beholder. This may to some extent explain, though it cannot excuse, the persistent neglect with which he has been treated by the Academy. His "Bright October" (756), a scene having a family likeness to several former productions, is an interesting but by no means first-rate specimen of his powers. Mr. Colin Hunter's large and ambitious canvas, "The Rapids of Niagara above the Falls" (709), is a cleverly-drawn study of the twisted, swirling, roaring rapids, with their intricate wave-forms of all shapes and sizes: his somewhat coarse and monotonous touch is on this vast scale more at home than in works of smaller dimensions. To all this elaborated fury, however, he has not, after all, succeeded in imparting real movement; the form only, and not the ever-varying motion, the resistless power of the living mass of waters, is suggested, and so far the work must be said to have failed. Mr. Henry Moore is himself, and quite at his best, in "The New-haven Packet" (533), an expanse of blue heaving waters admirably drawn and modelled, and suggesting just that palpitating, perpetual movement which is what Mr. Colin Hunter's study lacks. On the other hand, he fails partially in the "Cat's-paws off the Land" (510), an attempt to rival Mr. Hook in the delineation of green, broken coast-line in contrast with heaving blue waters. Mr. David Murray's "Last Leaves" (1135), showing birches nearly stripped of their leaves, standing out against a pure blue sky, with a distance revealing low mountains just tipped with the first snow, has much charm of conception and colour, marred by a technique which is too slight and superficial; it is, however, a great advance on his much-discussed picture of last year. We may further select for commendation a large canvas, "A Frosty Evening in the Fen Country" (68), by Mr. A. K. Brown, recalling the art of Heffner and Munthe; "Falmouth Harbour" (147) by Miss Tuke; "A Drizzly Day" by Mr. Arthur Lemon (311); and a very delicate little landscape, somewhat too suggestive, however, of *chic*, "Autumn Morning—Carrara," by Mr. W. H. Wilson (616).

The optimists who last year took so roseate a view of the advance shown in the British school of sculpture, on the somewhat venturesome assumption that one swallow does make a summer, must this time look with a certain dismay on the collection of works brought together in the two rooms allotted to them at the Academy. A poorer or more repellent show has, indeed, rarely been seen, even within these walls, where sculpture, which elsewhere takes the very first rank, and excites an interest at least equal to that of the sister art, has

always been looked upon more or less as a *hors-d'œuvre*. True, we cannot be said to have here the real Mr. Hamo Thornycroft, whose simple and noble art in its higher phase has, it would appear, failed, in the present state of taste in such matters, to command that practical appreciation which to the sculptor is more absolutely necessary than to any other creative artist. His large, generalised style is in some respects unsuited to modern portraiture, and it must be owned that two of the busts exhibited by him, that of the poet Gray (2090), and the "Study of a Head" (2074), are distinctly below his level of achievement, since they show little or no individuality of conception. It is difficult to judge fairly the small wax model of Edward I. (2133), intended for one of the pedestals which mark the corners of Blackfriars Bridge, its scale being too small. The conception of the great warrior-king seems to have much of the grandeur we should naturally look for in a work of the artist; but the general outline has an angularity which on a large scale, and in a work intended to be seen in the open air, would probably be of unpleasant and inharmonious effect. Mr. Boehm's colossal group of "St. George and the Dragon," to which, as a work of monumental art, precedence should perhaps have been accorded, fulfils its purpose well as a decoration, for which it is no doubt intended, but has, from any higher point of view, little interest. The horse, of classical type, is vigorous and admirably modelled, and the lines of its uprearing form harmonise well with those of the huge, writhing dragon, but the nude figure of the knight is of not more than conventional correctness, and has but little of the energy which the subject requires. A finely modelled bust of a young girl, entitled "Maidenhood" (2069), is sent by M. Armstead. This contains a strong reminiscence of the Florentine busts of the 15th century, and is so good that it would have gained had the mere surface of the marble been less tormented with the chisel. The same artist also contributes a recumbent effigy of the late Dean Close (2132).

Mr. Onslow Ford's "In Memoriam," a memorial tablet of large dimensions, is, though unequal in execution, one of the best things here, showing as it does a laudable desire to break from the frigid conventionalities of modern English sculpture of the class to which it belongs. It shows, in the central panel a female figure, lying in an attitude which is rather that of natural sleep than of death, and on either side youthful angels supporting shields, in whose facial type the artist seems to have had in view the style of Donatello. The modelling of the nude forms of these angels, and the treatment of the hair of the central figure, are scarcely satisfactory; but, on the other hand, some portions of the work show considerable executive skill.

In the recumbent effigy of "Lord Frederick Cavendish" (2130), which is doubtless intended to form the crowning portion of a tomb or memorial, Mr. Woolner's skill and undoubted feeling have been exercised to little purpose, or rather have contributed to produce an effect singularly out of harmony with the destination of the work. The figure of the unfortunate nobleman is shown wrapped in a shroud, the head appearing to rest painfully, and with no sense of repose, on a cushion or support; the features still reveal unmistakably in their mournful and unrestful expression the shadow of agony and death. Surely such a conception shows a deplorable lack of the true sentiment which should inform a work of this class! Should not the effort of the artist be, above all things—and especially in the present instance—to realise the impression of eternal peace and release from the pains of mortality, rather than to achieve such a suggestion of suffering and unrest as must have power to

revive and sharpen grief, rather than to add to the sad pleasures of memory?

Among the best things here are certainly three reliefs, designed for execution in bronze, by Mr. Harry Bates (2086-2088), illustrating scenes from the *Aeneid*; these, if not strikingly original in design—and, indeed, they more than suggest, especially in the central panel, the style of Michelangelo—are modelled with admirable freedom and skill, and show great appreciation of decorative effect. Whatever may be the opinion as to the measure of artistic merit possessed by Mr. Richard Belt's bronze bust of Mr. J. L. Toole (2004), it must in common fairness be said that it is, in this respect, vastly in advance of a great number of works here exhibited in prominent places. The powerful, if in some respects immature, art of Mr. Gilbert is this year entirely unrepresented.

In the new water-colour room, where the average of the work shown is somewhat higher than heretofore, we may mention a very elaborate drawing by Mr. Poynter, "A Dream of the Arabian Nights" (1225), in which he has, as a labour of love, set himself to render masses of luxuriant exotic trees and shrubs of all kinds, grouped in picturesque and cunning confusion—a task which he has accomplished with untiring industry and much charm. Mr. Gregory is represented by a small but very spirited and delicate drawing of a young girl swinging in a low hammock and playing with dogs: this, Mr. Gregory's sole contribution to the Academy this year, is entitled "Overtures for Peace" (1233). CLAUDE PHILLIPS.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

It is almost universally admitted that the venerable Society of Painters in Water-Colours does not make an important, though it makes an interesting, show. Mr. Birket Foster has a large drawing of a wooded stream, with a picturesque figure or so painted in all conceivable daintiness of detail. Mr. Alfred Hunt is, perhaps, represented with something less than his usual force; but, on the other hand, Mr. Hale, in one work clearly owing Mr. Alfred Hunt's inspiration—a grey dawn on the coast—is especially delightful. For sheer force we can of course always go to Mr. Carl Haag, who has here a very important characteristic and completely realised oriental scene. Mr. Thorne Waite, of whom it has been remarked that he owes something to Mr. Hine and more to Dewint, exhibits more than one fresh and sunny transcript of the country of the Downs—not so much their grassy heights as their sheltered slopes. Mr. Boyce, who always—like a genuine artist—looks at Nature in his own way, exhibits a very interesting work. Near it hangs, if we remember rightly, the best drawing of Mr. Albert Moore, a mainly undraped woman, pink against a pale background. Mr. Moore has other work, but this is the best. Is it in deference to the impossible "British Matron," who has lately been permitted to air her prejudices in the columns of the *Times* newspaper, that the finest drawing of Mr. Moore is treated with insufficient regard? We do not seriously suppose so. Mr. Goodwin has a most poetical sketch called "A Deserted Monastery." Fields of poppy in the foreground blaze with noble colour; in the middle distance rises the tower of the monastery against a barred and solemn sky. Mr. Goodwin is a poet, and even where he does not absolutely satisfy he is certain to move and stir us. Mr. Herschell is now one of the very ablest figure draughtsmen to be discovered in the ranks of the old Society; but it so happens that this summer he sends nothing quite as bold, quite as vigorous, or quite as admirable

as his little child of the Winter Exhibition, or as his elder girl, who sat on the library stool against ranges of books, in the interesting show of last season. Yet whatever he sends is welcome, because it is certainly clever.

NINETEENTH CENTURY ART SOCIETY.

Is it a stroke of good chance, or is it the beginning of a career, we wonder—Mr. Fuller Maitland's happy little coast-piece at the gallery in Conduit Street, with the tone so harmonious, the sky so luminous? Whichever it is, it is a pleasant little work to behold, slight as it undoubtedly is. Mr. Holder's is, we believe, the best of the more important landscapes. It is a thoroughly realised vision of the charms of a Derbyshire valley, with cliff and rock, with ample, yet not too ample, leafage, with a pleasant invasion of sunlight in many an often-shadowed recess. Mr. Aubrey Hunt is faithful to Venice, painting here her boat sails and her glowing waters with much of James Holland's vigour and fullness of colour, as in his "From the Lido," at the Society of British Artists, he has painted her cool morning skies with subtlety. Mr. Tuke has a pretty sketch—though it is but a sketch—in a low-land garden: the garden of a suburban villa, it would seem. In water-colours there is a very notable drawing by Mr. T. B. Hardy, a wide stretch of scantily peopled beach. And in the same medium are Mr. Sowden's careful sterling records of old-world towns—pleasant souvenirs for the traveller—and Mr. Zorn's justified audacities in painting in half-a-dozen splashes of genius gold hair against a gold brocade. The Exhibition is of very various quality, but mediocrity is at least relieved by the presence of some painstaking art and some happy inspiration.

EGYPT EXPLORATION FUND.

May 20, 1885.

SOME time ago we announced that Mr. Petrie had discovered a Greek site in Lower Egypt, which he identified with the great Hellenic emporium of Naucratis. A selection of pottery and other antiquities there found has been despatched in advance, at the suggestion of Mr. Gilbertson, hon. treasurer of the fund, and having been to-day received, may now be seen in the Bronze Room of the British Museum. The fragments of vases range through at least three hundred years, and from the geographical position of the settlement form a most valuable commentary on the vases of Rhodes, especially Kamiros, and on the early art of Ionia.

These specimens, fragmentary though they are, give us most interesting examples of each class. On the oldest the design is painted on a pale yellow ground. Similar fragments were found by Mr. Wood in the earliest stratum of remains under the temple of Diana at Ephesus. The specimens with figures and animals in crimson and other colours on a pale ground are very similar to early vases of Kamiros and Ialysos in Rhodes, of which there is a fine series in the First Vase Room. The subjects are very varied, animals and the lotus-pattern predominating, with occasionally the human figure. These are followed by the successive archaic styles and the work of the best period.

Taken in connexion with the archaic fictile ware, a most interesting find is a large fragment of the shell called *Tridachna squamosa*, on which are incised patterns of an Asiatic origin. We know that the shell is not found in the Mediterranean, but belongs to the fauna of the Red Sea and the Indian Ocean. Specimens of it similarly ornamented have been found in Assyria, in Palestine, in Rhodes, and at Canino in Etruria. The discovery of a fragment at Naucratis adds one more link to the

chain, and we can hardly resist the conclusion that all these shells were imported by the Phoenicians by the trade routes of the Red Sea, and afterwards formed objects of barter in their traffic with the Greeks and Etruscans at least as early as 600 B.C., or even earlier.

Next in order of interest are the figures in limestone, alabaster, and terra-cotta, some recalling Rhodes or Cyprus, others purely Greek, others again Graeco-Egyptian. Among the most noteworthy is a very beautiful headless figure of a girl, ornamented with flower-wreaths, which remind us that the weaving of garlands was a well-known craft of Naucratis. It is hard to assign this work to a purely Egyptian or Greek origin. The age is probably about 500 B.C., and, but for the modelling of the bust, it might be assigned to the Saite school. On the other hand, in spite of a somewhat Greek treatment, there is nothing Greek which absolutely recalls it. We have here, as in the earlier fictile ware of Naucratis, an intermediate style, such as that already recognised in the vases of Kamiros, but in this case distinctly under Egyptian influence. The stamped handles of diotae are selections from a great series, surely indicating the trade-routes of this Greek emporium, while the Athenian tetradrachms equally witness to the intercourse with Greece.

These discoveries clearly point to commercial relations at a very early age with Miletus and other cities on the west coast of Asia Minor, and with the neighbouring islands, and confirm in the most striking manner the accounts we have from Herodotus and other ancient authors of the establishment of Naucratis under the Saite kings as an emporium and centre of Hellenic trade. It is partly to the liberality of the Society for the Promotion of Hellenic Studies that the results at Naucratis are due, the work having been aided by a grant made by them for excavations on this site.

REGINALD STUART POOLE,
Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

A NEW series of illustrated volumes, under the general title of "Les Artistes Célèbres," has just been commenced by the Librairie de l'Art (Paris: Rouan). The first volume is *Donatello*, by M. Eugène Müntz.

WE should like to call the attention of English archaeologists to Prof. Haug's article on "Epigraphical Studies of Roman Britain" in a recent number of *Bursian's Jahresbericht*. It can, we believe, be obtained separately.

M. GEORGE DUPLESSIS and M. Henri Bouchot are preparing a *Dictionnaire des Monogrammes de Graveurs*, in the series of "Guides du Collectionneur," published at the office of *L'Art*.

THE discovery of an important picture by Mantegna is said to have been made at the Brera at Milan. It represents the Madonna and Child surrounded by heads of singing angels, and till its recent restoration was ascribed to the school of John Bellini. A similar picture is described by Vasari among the works of Mantegna. If the ascription is confirmed it will be a valuable addition to the Brera, which contains two other notable works by the great Mantuan—the St. Luke with Saints, and the strange foreshortened Christ. Unless we are mistaken, the newly cleaned picture is (or was in 1882) numbered 282 in the catalogue, and is remarkable for the manner in which the angels show their teeth. The restoration effected by Signor Louis Tavenagni is said to be very perfect.

AT the sale of the Beraudière Collection a picture by Boucher, representing the toilet of Venus, and originally painted to adorn the

bath-room of Mdme. de Pompadour, was bought by M. Lacroix for 133,000 francs.

THE Belgian Royal Society of Water-Colour Artists have opened their annual exhibition in the Palais des Beaux-Arts, Brussels. The Belgians make but little show. Hennebicq's "A Morocco Sherif," and the landscapes of Hoeterick X., De Famas Teetas, Van Seben Bingé, and Uytterschant, are up to their usual standard. Claus's "November Morning" and Staquet's transparent land and sea studies give some delicate interpretations of atmospheric effects. Pierre Oyens sends a clever piece of *genre* himself as a cheerful "Convalescent"; but the numerous contributions from Italy carry off the palm in spirit and execution. Cipriani's "In the Cloister" is a charming picture, pure in colour as in sentiment, as are his other bright bits of *genre*. Simion's "Arabs at Prayer" is excellent, and Biseo and Bartolini's Eastern scenes are good. Cabianna's convent studies in dark soft tones have a melancholy charm. From Holland, Mauve, Kever, and Smits send characteristic good work; and a most elaborate piece of conscientious painting is the mantelpiece of the "Franc" at Bruges, by the late Louis Haghe.

MUSIC.

RECENT CONCERTS.

THE fifth Richter concert was held last Thursday week. The programme commenced with Brahms' "Academische Fest-Ouverture," a clever and spirited work, but one which needs an audience of German students in order to appreciate all its meaning. It was admirably played. The splendid performance of the Trauermarsch from the "Götterdämmerung" called forth a long and persistent demand for an encore, but that demand was met by an equally persistent, but polite, refusal. Mendelssohn's name rarely figures on the Richter programmes, and it was a treat to hear his fine "Hebrides" overture. If, as some surmise, Herr Richter does not particularly care for the Jewish composer's music, there is no trace of indifference when he conducts any of his works. The closing scene from "Das Rheingold" ended the first part of the programme. The vocalists were Miss Sherwin, Miss Friedländer, and Miss Goldstein, who represented the Rhine-daughters, and Messrs. Bernard Lane and Watkin Mills. The music apart from the stage loses much of its meaning, but, nevertheless, the performance seemed to give great satisfaction. The concert concluded with Beethoven's Fourth Symphony, and familiar as the work is one always hears it with renewed pleasure. Herr Richter was in his best form. The programmes at these concerts are always of moderate length, but on this evening another piece might well have been included; for the concert was over before ten o'clock.

A morning concert was given on the same day at the Blüthner Pianoforte Rooms. Miss A. Zimmermann was the pianist, and in Schumann's "Etudes Symphoniques," and in some short solos, met with well-deserved success. She had a fine-toned piano, and played with great crispness and brilliancy. Miss E. Shinner gave an able rendering of Spohr's "Barcarolle," and joined Miss Zimmermann in Grieg's pianoforte and violin Sonata in F (op. 8) and in some of Heller's charming "Pensées Fugitives." Mrs. Hutchinson and Mr. F. King were the vocalists. Besides well-known songs, the former sang Berlioz's "Zaide," and the latter a new song, "The Voice," by Mr. H. Klein.

Mr. C. Hallé gave his third concert at the Prince's Hall last Saturday. The programme included the Fibich pianoforte quartet, introduced by Mr. Hallé a season or two ago at his recitals, and Schumann's "Märchen-Erzählungen" (op. 132), for pianoforte, clarinet and

viola; the clarinet was, however replaced by the violin. Mr. Hallé's solo was Schubert's fine Sonata in D (op. 53).

Mdme. Ida Henry gave her annual evening concert at the Prince's Hall on Friday, May 22. The programme commenced with a Sonata for pianoforte and violin by Dvorák, well played by the concert giver and Herr Straus. The work is clever, and the middle movement very charming. The *opus* number was not given, but we imagine it to be one of the composer's early productions. The "Deutsche Reigen," of Kiel, for pianoforte and violin, formed another interesting feature of the programme. Mdme. Henry played a number of short solos. She has good execution, and in Mendelssohn's Scherzo in F Sharp minor, and Chopin's Rondeau (op. 1) did full justice to herself. Miss Phillips, Mdme. Fassett, and Mr. J. Robertson were the vocalists. The hall was very full.

We have been unable to notice the first and second violin recitals of Herr Peiniger at the Prince's Hall. The third and last of the present series took place last Tuesday afternoon. A special feature in the programme was the section entitled "English School." It included a Sonata for harpsichord and violin by C.

Rousseau Burney—probably a son of Dr. C. Burney; a Largo, by Amand Smith, a violinist of the latter part of the eighteenth century; a Larghetto and Allegro, by J. C. Mantel, said to have been organist of South Benfleet, in Essex, in the eighteenth century; and two movements from a violin Sonata, by J. Gibbs, of whom nothing is known beyond the fact that he was organist at Dedham, in Essex, about the middle of last century. Thus, Herr Peiniger has discovered some old and, we may add, interesting novelties. There was not a very large audience last Tuesday; but the careful and intelligent performances of the concert-giver were much applauded. Mr. C. Hopkins-Ould was the accompanist. J. S. SHEDLOCK.

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